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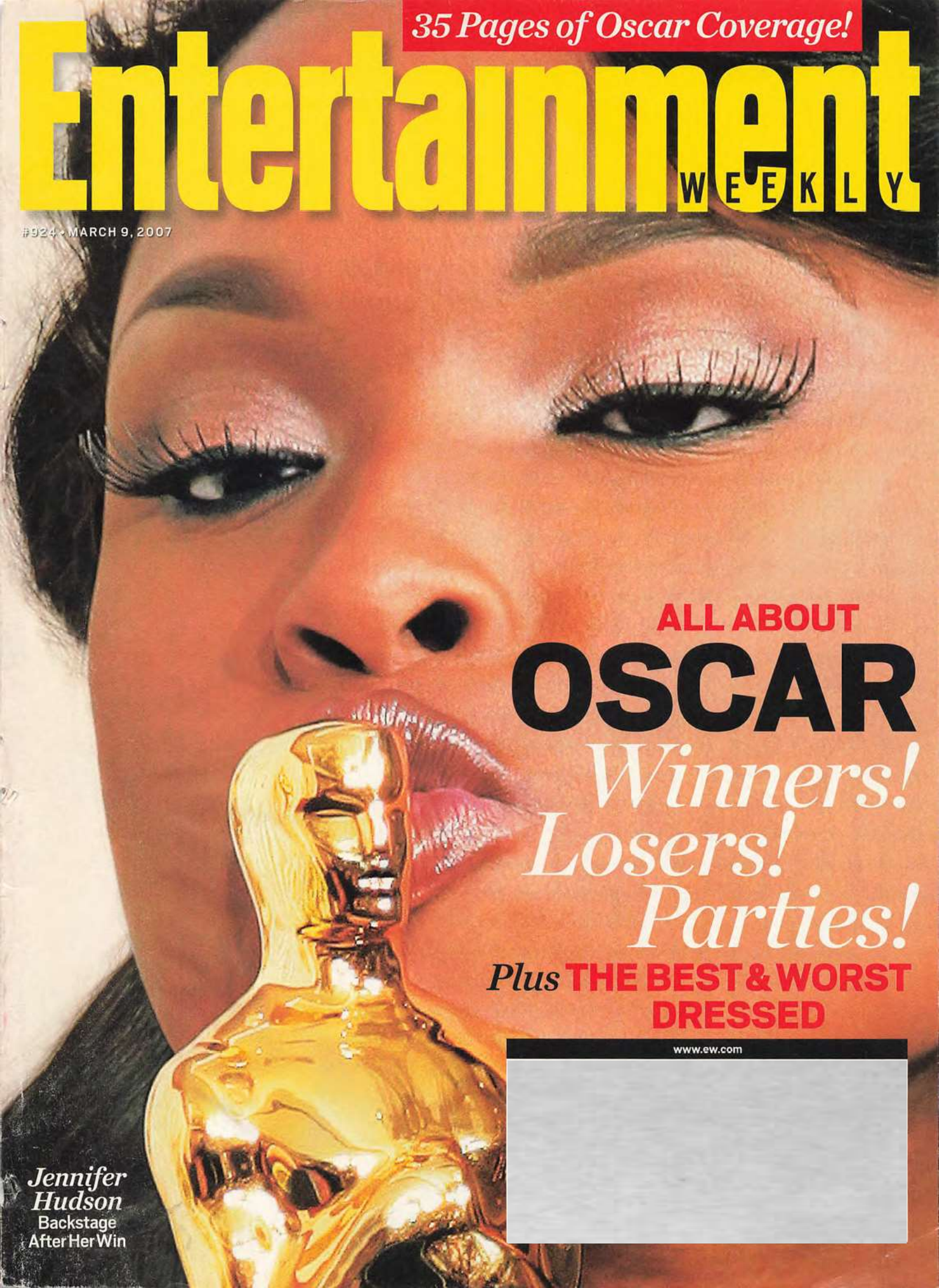

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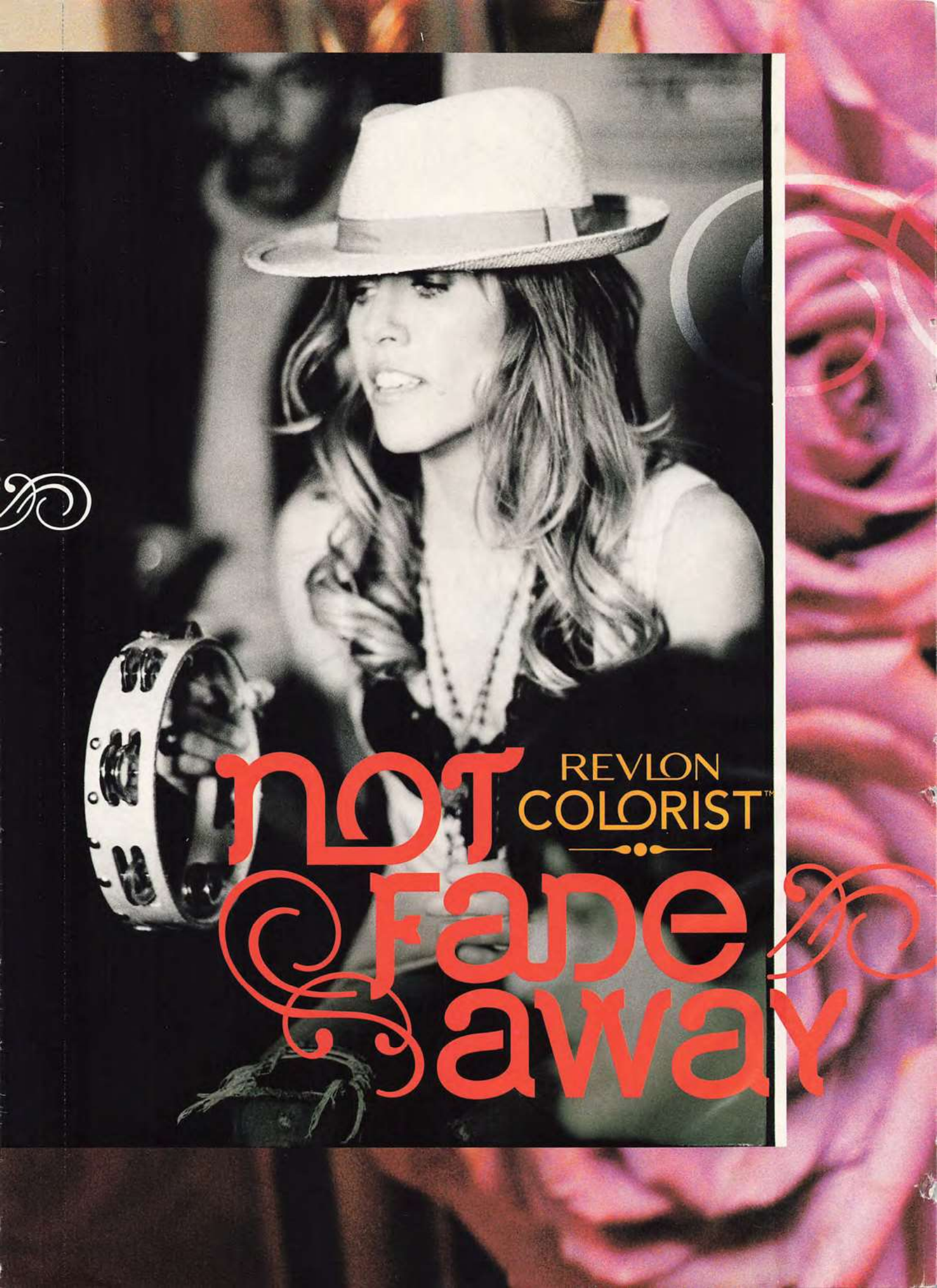
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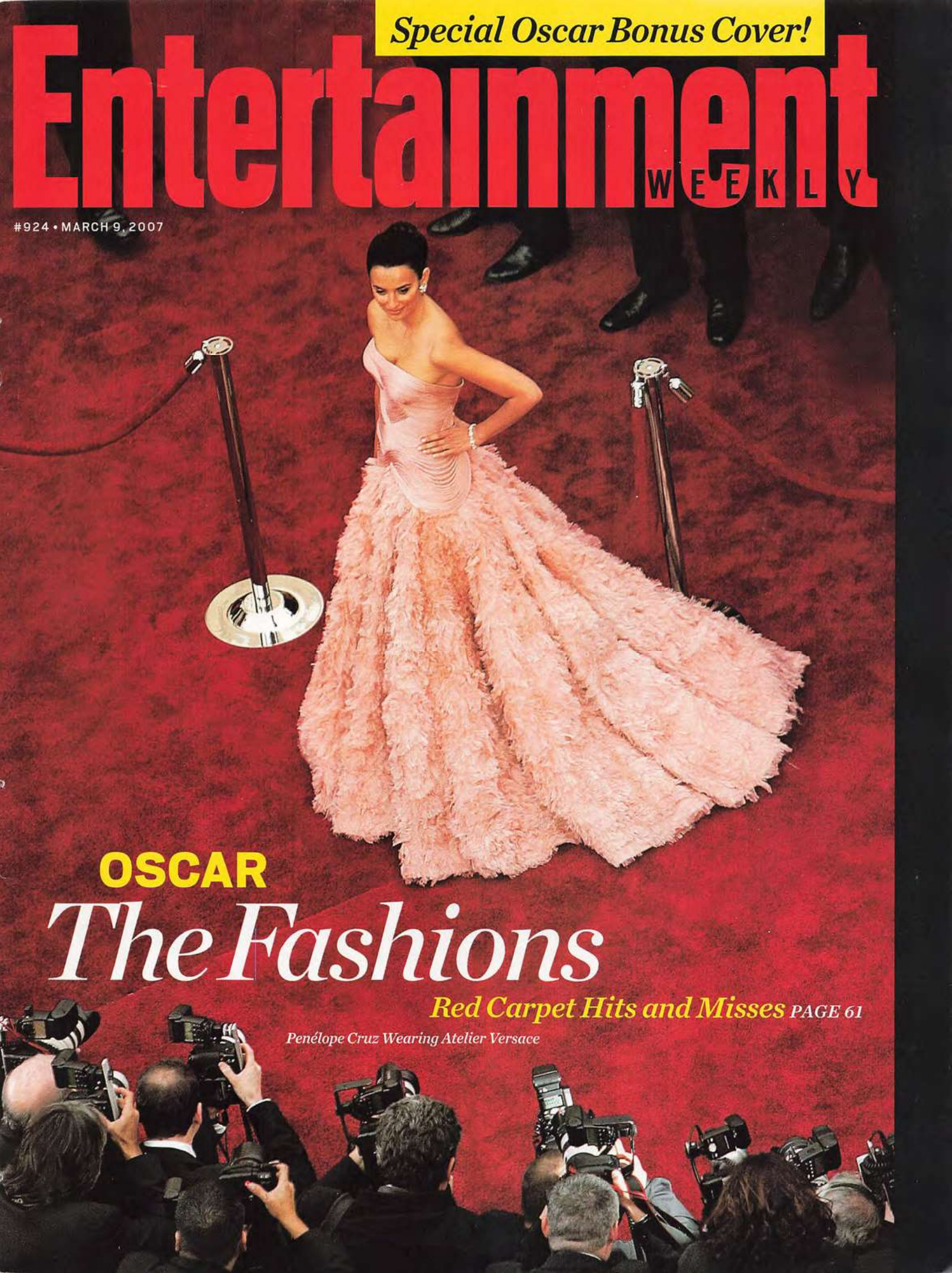
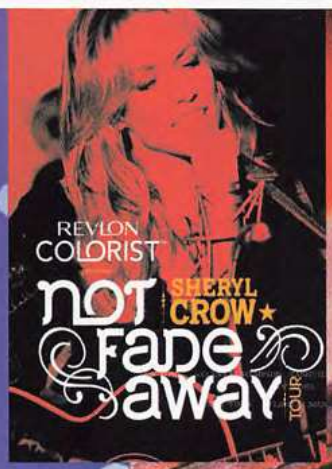


OSCAR
The Fashions

Red Carpet Hits and Misses PAGE 61

Penélope Cruz Wearing Atelier Versace



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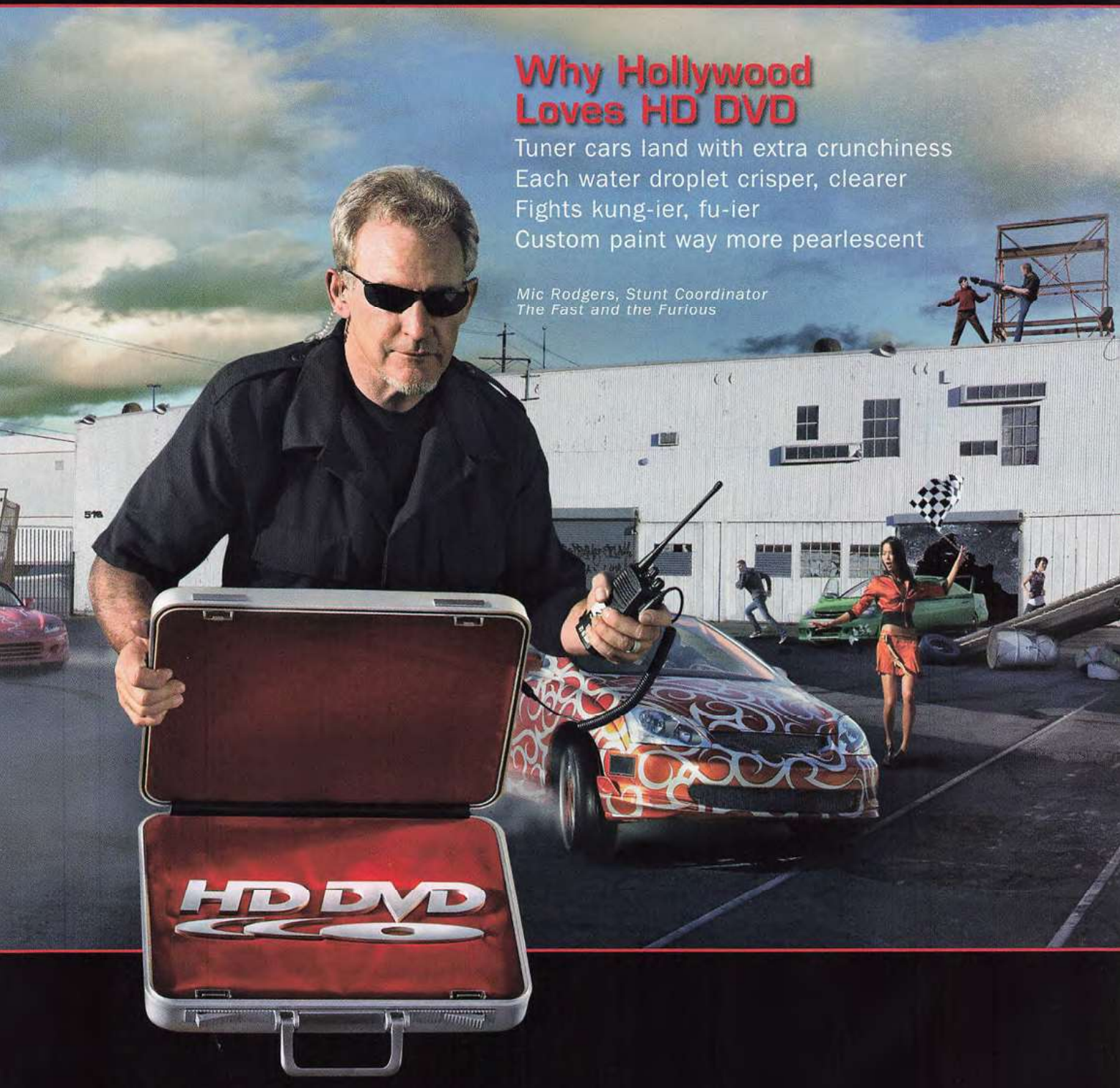
The Big Night

The Winners, the Upsets, and the Hottest Parties PAGE 36

Best Actor Forest Whitaker Celebrating After the Show



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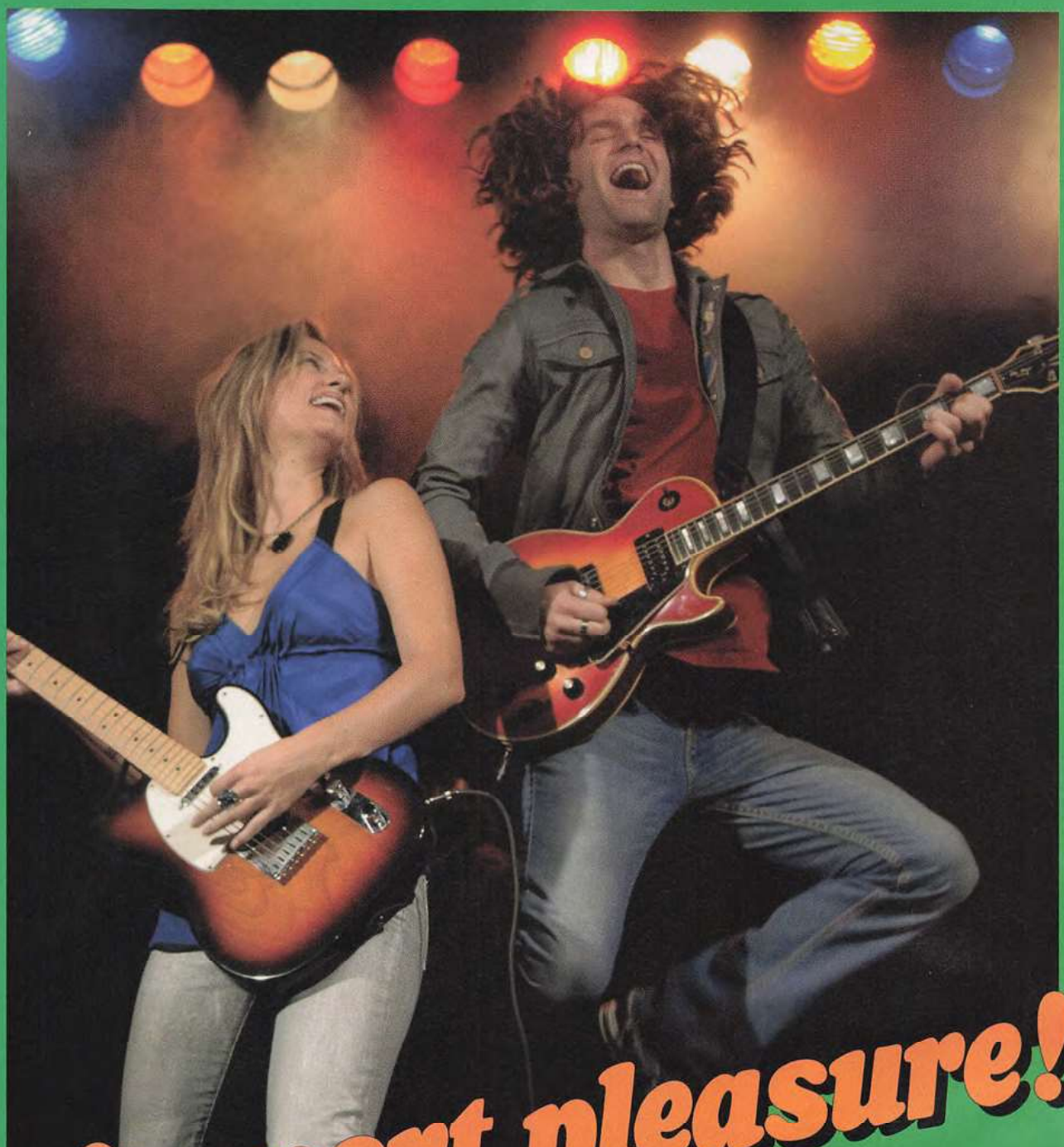

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'Queen' of the night Helen Mirren gets up close and personal with her "gold star" guy at the 79th Annual Academy Awards

(COVERS) HUDSON: ROBYN BECK/AFP/GETTY IMAGES; CRUZ: DAMIAN DOVARGANES/AP/WIDE WORLD; WHITAKER: CHRIS PIZZELLO/REUTERS; (THIS PAGE) AP/WIDE WORLD

Things to do while you're alive:
Go to the Super Bowl
See a Broadway show, front-row center
Go to the Olympic Games
Ski the first tracks at Deer Valley
Try to hit a major-league fastball
Stay at a five-star hotel and upgrade your room
See the Northern Lights
Take a train ride on the Orient Express
Go to the Galapagos Islands
Ride a motorcycle across the U.S.
Help dig for dinosaur bones
Float along the Nile
Own a set of Frette linens
Volunteer to help save the environment
Climb Mount Olympus
Watch the Sumo Wrestling Championship in Japan
Ride a mule through the Grand Canyon
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Feedback

Entertainment
'LOST' ROARS BACK!
BIG PLANS, BIG SHOCKS, AND ANSWERS TO TOUGH FAN QUESTIONS
THE TWISTED TALE OF THE MOVIE THAT MADE ONLY $30

"Regarding your 'Lost' cover: If a TV show roars, but no one is watching, does it make a sound?"
Christine Armstrong
Cranford, N.J.

'Lost' Cause?

As a die-hard *Lost* fan, I felt vindicated by your recent article ("*Lost* & Found"), especially Matthew Fox's candidness. Since day one, I've firmly believed in the bigger picture, relishing the journey rather than nitpicking each individual step.

Neal Adams
Markham, Ontario

Regarding your Feb. 16 cover: If a TV show roars, but no one is watching, does it make a sound? My friends and I were addicted to *Lost*. Now I don't know anyone who is still watching. The third-season torture plot is a turnoff.

Christine Armstrong
Cranford, N.J.

To all the naysayers: You are going to be really disappointed when *Lost* hits the homestretch and you have no idea what's going on. As for wrapping up the show in 100 episodes—how could they possibly not give us 108?

Mike Quirk
South Amboy, N.J.

Calamity Jones

How could you even think to interview Rashida Jones, a.k.a. "*The Office*'s other woman" ("Paper Doll")? She could be the best actress in the world, but I can never forgive her for playing Karen and stealing Jim from Pam!

Cindy Szczesny
Valrico, Fla.

Bidding 'Reba' Farewell

I recently came across a tiny little blurb in the What to Watch section about The CW's *Reba* coming to an end (Television). Okay, I admit this show was no *American Idol*, *Survivor*, or *Lost*, but week in and week out, Reba and the gang put out a consistently smart and funny comedy. I just wanted to let EW, its readers, and the *Reba* cast and crew know that I think we're losing one of the most entertaining shows on TV...and that's a very sad thing.

Tom Eash
Phoenix

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OBSESSIVE FAN OF THE WEEK!

"The best there is, the best there was, and the best there ever will be." These words don't come from Donald Trump, but ex–pro wrestler Bret "Hit Man" Hart. And Dawn Tazzetto of Bayonne, N.J., is one of his many admirers: "Everything in my life is dedicated to him. You walk into my room and it's not a bedroom, it's a shrine. Everywhere you turn, it's Bret from ceiling to floor." All other fans are down for the count.

EW.com

CHECK OUT OUR BRAND-NEW LOOK!

VIDEO
More 'American Idol'
Just when you thought our *Idol* coverage couldn't get any better, Michael Slezak launches *Idolatry*, a twice-weekly precap/recap show. And check out our weekly *Idol* power rankings and new "Judging the Judges" feature.

News Roundup
You think the sun rises early? EW.com's intrepid newsman Mike Bruno has tracked down all the day's breaking news well before you've even had your first cup of joe.

PopWatch
It's a blog-eat-blog world out there, and ours devours all others in its path. If you like your posts as witty as they are smart, come treat yourself daily to our super-chewy nuggets of pop culture wisdom.

EW.COM POLL

Who do you think should host the Oscars next year?

- Ellen DeGeneres
- Jerry Seinfeld
- Rosie O'Donnell
- Conan O'Brien
- Will Ferrell and Jack Black

*See the next issue for results

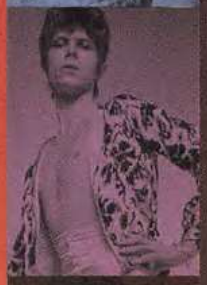
LAST WEEK'S RESULTS

Which previous Oscar host was best?

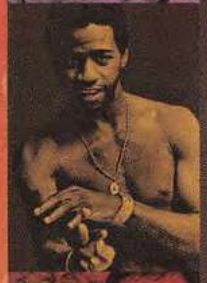
- 49% Billy Crystal
- 19% Jon Stewart
- 17% Johnny Carson
- 9% Chris Rock
- 6% Whoopi Goldberg

AMERICAN IDOL: MICHAEL BECKER. NEWSMAN: EVERETT COLLECTION

MADONNA
Madonna



DAVID BOWIE
Ziggy Stardust



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Tommy

STEVIE WONDER
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BOB DYLAN
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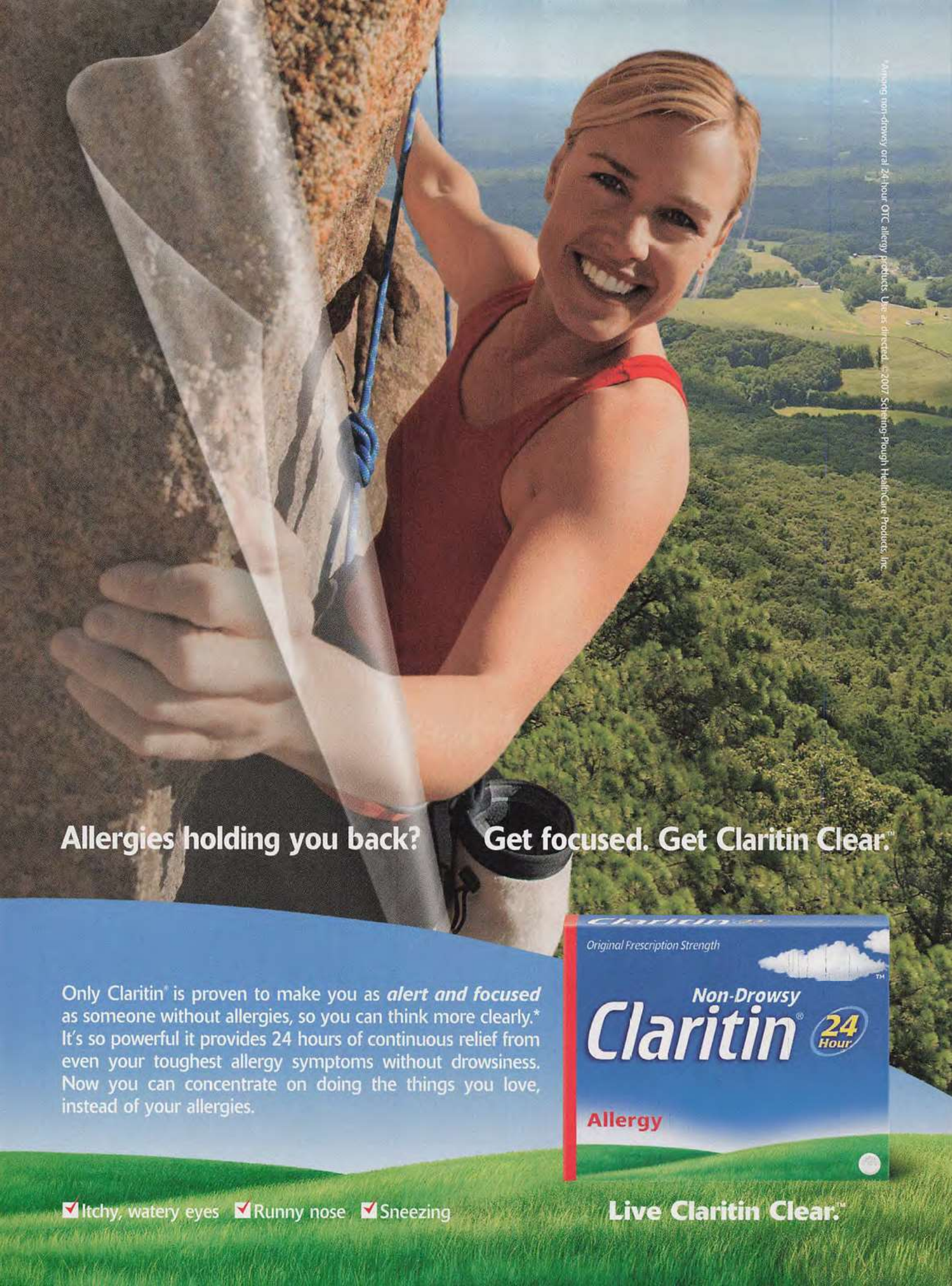
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ABC's Rx For Success

A possible *Grey's Anatomy* spin-off is step one in ABC's treatment plan for its ratings weak spots. **BY LYNETTE RICE**

The sudden appearance of the very popular (and very dead) Denny Duquette in a dream sequence wasn't *Grey's Anatomy*'s only February-sweeps surprise. On Feb. 21, ABC confirmed it will air a two-hour episode in May that could pave the way for a spin-off featuring Kate Walsh's Dr. Addison Montgomery. "I am so excited!" Walsh tells EW, though she also cautions that there is no script (or concept) yet. What we do know: Taye Diggs—who starred in ABC's swiftly canceled *Day Break* last fall—will appear in the May episode, and *Grey's* creator Shonda Rhimes has again tabled her pilot about female journalists to focus on the potential Addison series. "There's no harm in doing this," says ABC Entertainment president Steve McPherson. "Creatively, it can stand alone or as a spin-off. There's a huge upside."

While ABC is hardly in dire straits, the network has fallen from first to third in the 18–49 demographic this season. Marquee series

Grey's Kate Walsh; (far left) *Desperate Housewives*; *Lost*

GREY'S ANATOMY: RICHARD CARTWRIGHT; DESPERATE HOUSEWIVES: DANNY FELD; LOST: MARIO PEREZ

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Ugly Betty is more than a sleeper hit

"The idea that we haven't used our hits to launch new shows is absurd."
—ABC Entertainment president Steve McPherson

like *Desperate Housewives* and *Lost* are losing viewers, and none of its new half-hour comedies have clicked. But McPherson insists ABC's situation is far more solid than the numbers suggest. "Because our shows are so talked about, people want to find some negative angle," he says. "It's not fair. We've got Sunday and Thursday locked up. And we've got the best fall development." (See sidebar.) But given that the spin-off news comes on the heels of the ratings dip, it's left us with questions about the state of ABC and its plans for the future:

Spin-offs without *CSI* or *Law & Order* in the title haven't worked in years. Why take the risk with *Grey's*? For every *Boston Legal*, there's a *Joey*, a *Time of Your Life*, an *AfterMASH*. But even suits at two competing networks say the pros of spinning off a character from a proven series outweigh the cons. Adds Shari Anne Brill, vice president for the media-buying firm Carat USA: "It's less expensive because you already have the writers who are familiar with characters. Since so many new shows fail, the more you can reduce your financial risk, the better off you are."

Was the network caught off guard by its ratings slip? Not exactly. Without the Super Bowl and its long-running *Monday Night Football* franchise, ABC was expecting to take a hit this season, and it currently trails CBS and Fox among young adults. Remove those sporting events from the equation, however, and it's down only 3 percent in viewers 18–49. On the plus side, *Grey's* lured its second-largest audience yet—27.4 million—on Feb. 22, and the network is hoping for more big numbers from *Dancing With the Stars*, which returns March 19. "Putting *Grey's* on Thursday was smart," says a rival network exec. "It kept them from a total freefall." So did new series *Ugly Betty* and *Brothers & Sisters*, says McPherson: "The idea that we haven't used our hits to launch new shows is absurd."

Is our favorite castaway drama a *Lost* cause? While the series has posted the lowest numbers in its three-year history since returning last month in a new 10 p.m. time slot, ABC isn't issuing an SOS just yet. "Anyone who thinks we would have done better against *American Idol* is crazy," says ABC scheduling chief Jeff Bader. Meanwhile, exec producers Damon Lindelof and Carlton Cuse—whose contracts are up in May—would like to end *Lost* after season 5, but EW has learned that ABC wants it to go through season 6. Why? Because *Lost* earns millions in yearly profits and is the network's third-highest-rated drama.

How about the women of Wisteria Lane? *Desperate Housewives*' quality has certainly improved this season, but the series—which remains in the top 10—has dropped 19 percent in the 18–49 demographic. Still, ABC clearly believes in the power of TV's craziest cul-de-sac: Creator Marc Cherry just signed an eight-figure deal with ABC Television Studio that keeps him anchored to the show—and the network—through 2011. (Contracts with the main cast are locked until then, too.) So if ABC needs another spin-off in a few years, here's a free suggestion: *Scarecrow and Mrs. McCluskey*! ■

PILOT LIGHTS: ABC'S TOP FALL CONTENDERS

ABC likes to keep its options open—as such, the network has the most new series in development for fall. (Hear that? It's the sound of your TiVo begging for mercy.) Here's a look at five intriguing ABC pilots in the works. —Hannah Tucker

FOOTBALL WIVES
We're game for the American version of this sudsy Brit drama, written by *Ugly Betty*'s Marco Pennette, about the spoiled spouses (including Lucy Lawless, above) of rising pro athletes.

THE THICK OF IT
Here's a platform we like: Christopher Guest (above) will direct this sitcom about congressional office underlings (based on the BBC series), from *Arrested Development* scribes Mitch Hurwitz and Richard Day.

LIFE ON MARS
Hitmaker David E. Kelley (above) is behind this cop drama, based on yet *another* British show (we're onto your tricks, ABC!). It follows a detective who's mysteriously transported back to the 1970s.

CASHMERE MAFIA
This comedy from *Sex and the City* exec producer Darren Star centers on thirtysomething gal pals (including Miranda Otto, above) juggling career, family, and, one assumes, fairly steep dry-cleaning bills.

DIRTY SEXY MONEY
A young attorney inherits a rich, wacky family as clients after his lawyer dad suddenly dies. Sure, star Peter Krause (above) was Emmy-nominated for *Six Feet Under*...but honestly, they had us with the title.

UGLY BETTY: KAREN NEAL. LAWLESS, OTTO: GREGG DEGUIRE/WIREIMAGE.COM. GUEST, JOHN SHEARER/WIREIMAGE.COM. KELLEY: CHRIS WEEKS/WIREIMAGE.COM. KRAUSE: JEAN-PAUL AUSSENARD/WIREIMAGE.COM

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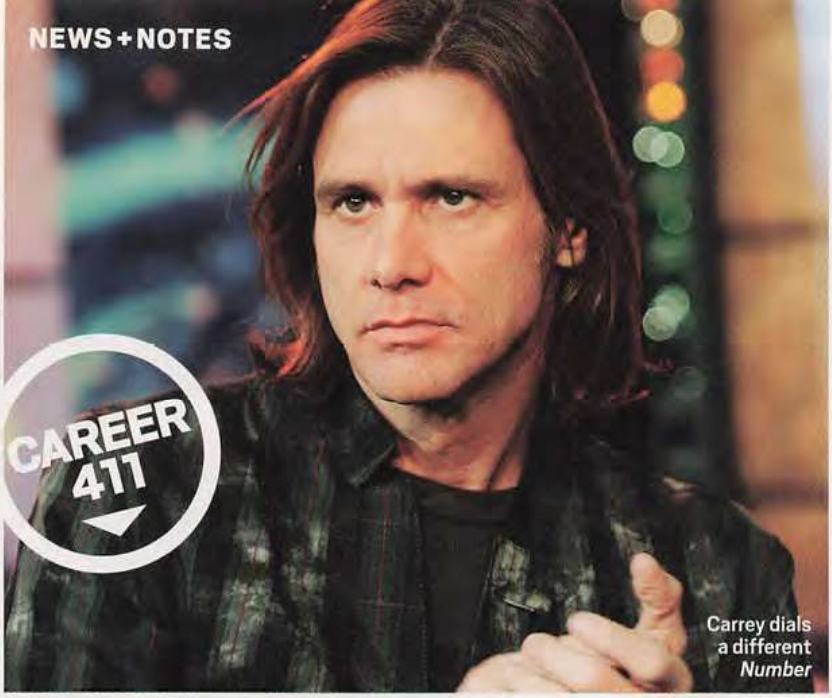

Carrey dials a different *Number*

Jumbled Jim

With moviegoers giving *The Number 23* a tepid reception, is Hollywood still behind Jim Carrey? **BY MISSY SCHWARTZ**

A $14.6 million first weekend for *The Number 23*—well, it's not the worst opening of Jim Carrey's career. (1989's *Earth Girls Are Easy* holds that honor.) Considering that the film, an R-rated thriller directed by Joel Schumacher (*Phone Booth*), had to overcome critical nastiness, its so-so showing is almost a victory. Still, we're talking about an actor who practically guaranteed record-breaking bows like *Bruce Almighty*'s $86 million in 2003. With *23*'s lukewarm performance, coupled with three of his projects—*Used Guys, A Little Game*, and *Ripley's Believe It or Not*—falling apart last year, could Carrey's star power be waning?

"He's proven himself so many times, there's no way you can count him out," says one Hollywood producer. "There isn't a studio head who wouldn't do a Jim Carrey movie." (That is, for a reasonable price—ballooning budgets are partly what stalled *Guys* and *Ripley's*.) This is hardly his first drama to flop (remember *The Majestic*?), but it's unlikely to stop him from trying again. And maybe he'll even find another *Eternal Sunshine of the Spotless Mind*. "He's constantly trying to challenge himself," notes Judd Apatow, who co-wrote Carrey's *Fun With Dick and Jane*. "He's never played it safe."

However much he wants to branch out, comedy remains the star's strength. And so the former Grinch will revisit Dr. Seuss with 2008's animated *Horton Hears a Who*. He's also toying with two book ideas—one for kids, the other about life lessons. "I'm just being creative and seeing where it goes," Carrey told EW recently. With any luck, it'll go a little better than *The Number 23*. (*Additional reporting by Carrie Bell*)

Carrey Tales

The funnyman's latest box office totals:

HIT LIST

By Scott Brown

1 **Sober Craig Ferguson won't joke about "vulnerable" Britney Spears** *Hit List gladly welcomes Ferguson's cruelty-starved viewers.*

2 **Britney...out of rehab? Back in rehab?** *How about "still bald"? Let's go with a safe one.*

3 **Oprah supports Obama** *Together, they form OPROBAMA, a mighty fighting robot that supports ethanol subsidies.*

4 **NBC reportedly eyeing Jimmy Fallon for Conan O'Brien's *Late Night* chair** *If Fallon does well as Conan's chair, he may one day get his own, made out of Chris Parnell.*

5 ***Dreamgirls* producers apologize to Berry Gordy** *Not since Strawberry Shortcake's heyday has the "We're berry sorry" pun been deployed with such effectiveness.*

6 ***American Idol* producers start "Idol Camp" for teens** *There's no singing, just some English schmuck insulting the ashtray you made for your mom.*

7 **Bijou Phillips nude, beheaded on movie poster** *Once you're at "post-post-post-feminist," I think you can just shorthand it to "misogynist."*

8 **Pam Anderson didn't know Uggs used animal skin** *"And bacon!" she cried. "It's, like, FULL of pigs!"*

9 **Donald Trump plans to build wedding chapel/mausoleum in New Jersey** *It's the circle...the circle of Trump!*

10 ***Studio 60*'s Amanda Peet has baby girl** *It walked swiftly from her womb and down a hallway, riffing on school prayer.*

For all the latest headlines, pictures, and ridiculous Hollywood miscellany, visit popwatch.ew.com

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'AMERICAN' DREAM TEAM

It's the most wonderful time of the year at EW, when we spend hours on end speculating about who could become the next American Idol. Below, some interesting contenders and our oh-so-scientific reasoning. BY HENRY GOLDBLATT

STEPHANIE EDWARDS

Holds a slight edge over Sabrina Sloan for better hair and that dramatic on-cue drop to her knees during "How Come You Don't Call Me." But the aloof La Toya London vibe will only carry her so far—fourth place, to be exact.

BLAKE LEWIS

Stood out among a bunch of mediocre guys for his smooth and restrained rendition of Keane's "Somewhere Only We Know." Also appreciated: his decision to sing the words instead of car-sputtering sounds, and his ability to rock a sweater-vest.

LAKISHA JONES

Dear Frenchie and Mandisa,
This is very hard for me to say, but I've decided to move on. You see, it's not you; it's me. Well, actually it's LaKisha. I hope we can still be friends.
Love,
Henry

BRANDON ROGERS

In this backup singer's favor: indisputable hotness, a great first audition, and references upon request from Christina Aguilera and Anastacia. Against him: a penchant for singing Michael Jackson tunes not so well.

MELINDA DOOLITTLE

Oh, the humility—even her last name sounds meek! But Mindy's "Since You've Been Gone" made us think of Kelly Clarkson's "Since U Been Gone," which made us think: Are we looking at the next American Idol?

From 'Idol' to Emmy

The producers behind 'American Idol' have been recruited by the Academy to bring some much-needed juice to TV's biggest night. —Tim Stack

Could this year's Emmy race for best actor in a drama series come down to whether Kiefer Sutherland or James Gandolfini sings a better version of "Desperado"? One can only hope: On Feb. 20, *American Idol* grand pooh-bahs Nigel Lythgoe and Ken Warwick were tapped to produce the 59th Annual Primetime Emmy Awards, which will air Sept. 16 on Fox. "At this point, I can't promise anything," says Warwick, when pressed for details. "All I promise is that it will hopefully be more entertaining."

Given last year's highly rated, over-the-top *Idol* finale, the two Brits seem like a perfect choice to liven up the Emmys, which is often a rather stiff affair. "Awards shows are starting to fail a little bit because there's just a queue of people coming on and thanking their mum, dad, and Uncle Fred," says Warwick. "We'd like to bring a little more entertainment back. Don't forget that our background is music, and we're both choreographers." (One request: No interpretive dance, please.) "We're both doing it because it means that we can actually sit through the Emmys and not be in tears halfway through when we lose," jokes Lythgoe, as he and Warwick have lost the Outstanding Reality-Competition trophy to CBS' *The Amazing Race* for the past four years. Any chance the pair will recruit some *Idol* talent to help out? "If I could roll multiple people into creating a host, I would put Randy, Simon, Paula, and Ryan [together]," says Lythgoe. "With their chemistry, you've got the sarcasm, the warmth, the wit—and you could always add 'dawg' on the end of the sentence."

LYTHGOE: MAT SZWAJKOS/GETTY IMAGES; WARWICK: KEVIN PARRY/WIREIMAGE.COM

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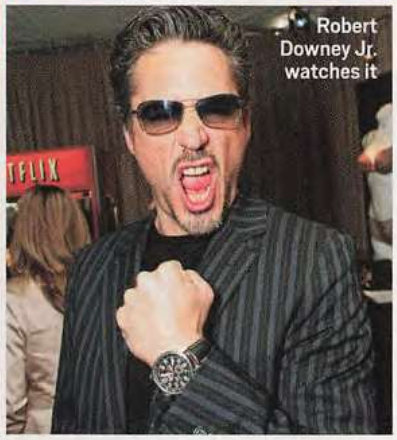
Sunshine-y Arkin with directors Jonathan Dayton and Valerie Faris

Silverman goes for cheese



Robert Downey Jr. watches it

That's the Spirit!

Welcome to the indie film world's biggest party, where *Sunshine* burned bright and the F-word was king. **BY VANESSA JUAREZ + ADAM B. VARY**

The Film Independent's Spirit Awards, explained *Pan's Labyrinth* director Guillermo del Toro at the Feb. 24 ceremony, are "the storm before the storm." But it was all *Little Miss Sunshine* at the affair, held the day prior to the Academy Awards in a massive tent by the Santa Monica beach.

F-Bombs Away Designer flip-flops aside, the most telling proof that this wasn't the Oscars came from host Sarah Silverman, who said the F-word at least 10 times in her opening monologue while getting busy with an imaginary wheel of cheese. (Don't ask.)

Mistaken Identity Shareeka Epps scored a surprise Best Female Lead victory for her debut in *Half Nelson*, and the 17-year-old didn't even mind that presenter Felicity Huffman called her "Shakira" twice. "I don't think she realized she got the name wrong," laughed Epps, who also won a lifetime Netflix membership at the gift lounge. All-night rom-com marathon at Shareeka's house, everybody!

Let Freebies Ring Wait, *gift* lounge? Yep, Minnie Driver, Sharon Stone, and Matt Dillon feted indie film by...grabbing free Palm Treo 680s, chocolate Altoids, and Ugg boots. "I think it's really odd," said Rosario Dawson, whose opinion didn't stop her from snagging a pair of Juicy Couture sunglasses from the backstage swag suite. "It's around people's birthdays, so I'm like, 'That might be a gift for so-and-so.'" Alan Arkin was more frank about his very first freebie experience: "I want *more* stuff!" And he promptly got it.

Good Day *Sunshine* Arkin's Best Supporting Male award was the best free loot he bagged all afternoon—and he pinched it from fellow nominee/costar Paul Dano, who joked that Arkin "told me I have no chance." *Sunshine* also took home Best Picture, which led one of the film's producers, David T. Friendly, to marvel: "Our goal was to sell the movie at Sundance. We thought *that* was spiking the ball in the end zone."

Rosario Dawson

ON THE RED CARPET WITH CATHERINE O'HARA

A Spirited chat with the 'For Your Consideration' star

EW: So how's it feel to be a nominee for playing someone who wants to be a nominee?

O'HARA: It's a joke! It's all a cruel joke! [The awards have] got a real black sense of humor here. They're sucking me in right to the end! But it's okay. I'm honored!

EW: Are you feeling independent and spirited?

O'HARA: Very independent. I don't even want to win! That's how independent I am!

EW: Will you be partaking of any spirits at the Spirits?

O'HARA: Probably wine—the safest. I used to be able to mix when I was younger, have a little cocktail, have a glass of wine later. One of each now is, like, alcohol poisoning for two days.

ARKIN, DAYTON, FARIS: REED SAXON/AP PHOTO; SILVERMAN: RANDALL MICHELSON/WIREIMAGE.COM; DOWNEY JR.: MAURY PHILLIPS/WIREIMAGE.COM; DAWSON: JORDAN STRAUSS/WIREIMAGE.COM; O'HARA: DAVID LONGENDYKE/GLOBE PHOTOS

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HINDER'S NEW VIDEO

The bad-boy rockers go looking for some divine inspiration on the set of their latest clip. BY LEAH GREENBLATT

The boys of Hinder—the Oklahoma-bred rock outfit that has almost single-handedly brought back the sleazy hedonism of '80s icons like Guns N' Roses and Mötley Crüe—have found God. Well, kind of: On this chilly evening, they're inside New York's Angel Orensanz Center (a former synagogue) shooting the video for "Better Than Me," the follow-up to their smash single "Lips of an Angel." It's your classic rock-video narrative: Boy meets girl, boy gets hooked on crystal meth, boy OD's and dies. Tonight Hinder are filming their scene at the boy's funeral (they're the ceremony's house band).

Says singer Austin Winkler with a chuckle, "There's no happy ending...because we believe in real life." As such, veteran video director Nigel Dick (Britney Spears' "...Baby One More Time") is keeping it appropriately moody, with flickering candelabras and dusty wood floors. "I wouldn't put this band in small frocks at a school," he cracks. One question: What's the meaning of the song's title? Explains bassist Mike Rodden, "If we *did* have girlfriends, they would definitely deserve better than us."

>EW.COM To hear more from Leah Greenblatt's interview with Hinder singer Austin Winkler and bassist Mike Rodden, visit ew.com/hinder

The Shaw Report *By Jessica Shaw*

IN	FIVE MINUTES AGO	OUT
Crimping your hair	*Getting bangs*	*Ponytails*
Breakup makeovers	*Postpartum makeovers*	*Post-surgery makeovers*
House parties	*Renting industrial spaces*	*Ballrooms*

DEAL REPORT

MOVIES

✚ It's been a big week for **Ben Stiller**, *Meet the Fockers* star and major Trekkie: **Robert De Niro**'s Tribeca Productions is developing

STILLER

Little Fockers with director **Jay Roach**.... Meanwhile, Paramount announced **J.J. Abrams** (*M:I-3*) will definitely direct *Star Trek XI*, out Christmas '08.

✚ **James Franco** (*Spider-Man*) will star in the "pothead action movie" *The Pineapple Express*. Says Franco, who plays a weed dealer opposite customer **Seth Rogen** (*The 40 Year-Old Virgin*): "It's [about] putting two guys who are the *least* equipped to deal with danger into a very dangerous situation."

✚ *Garden State* fans, rejoice! Sorta. **Zach Braff** tells us he'll direct an adaptation of the '02

BRAFF

Danish film *Open Hearts* this summer. "I might play a small part," says Braff, "but it's a very stark drama, and I really want to focus on [directing]." Any *fun* on the horizon, Zach? "It's looking more and more like there may be a seventh year [of NBC's *Scrubs*]. Lots of secret talks." —*Adam B. Vary*

HINDER: JOHN RICARD. STILLER: JASON MERRITT/FILMMAGIC.COM. BRAFF: MICHAEL TRAN/FILMMAGIC.COM

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Monitor

EXPECTING

Naomi Watts (*King Kong*), 38, and Liev Schreiber (*The Manchurian Candidate*), 39, are expecting their first child.... Designer Trista Sutter, 34, and her firefighter spouse, Ryan Sutter, 32, who met on *The Bachelorette*, will greet their first baby this summer.

BIRTHS

It's fraternal twins for *Desperate Housewives*' Marcia Cross, 44, and her stockbroker husband, Tom Mahoney, 49. Daughters Eden and Savannah arrived on Feb. 20.

FINED

Univision Communications Inc., the nation's largest Spanish-language broadcaster, has agreed to pay the FCC's biggest-ever fine: $24 million. The FCC took issue with Univision classifying some of its telenovelas—such as *Còmplices al Rescate*, about tween twins who switch identities—as educational programming. (Broadcasters are required to air at least three hours of educational kids' shows each week.) A Univision rep declined to comment.

APOLOGY

The studios behind *Dreamgirls* wrote a mea culpa to Motown founder Berry Gordy Jr., 77, on Feb. 21 after label legend Smokey Robinson, 67, claimed that the film led viewers to believe its plot was based on Motown's early days. Paramount Pictures and DreamWorks took out full-page ads in industry trade magazines apologizing for "any confusion that has resulted from our fictional work."

COURTS

Singer Bobby Brown, 38, was arrested Feb. 25 in Massachusetts on a warrant for missing a child-support hearing in October. (Brown owes money to ex-girlfriend Kim Ward, mother to two of his kids.) "Sometimes it's not financially feasible for him," says Brown's lawyer. "[But] the payment will be forthcoming."... Universal Pictures sued gossip blogger Perez Hilton (né Mario Lavandeira), 28, Feb. 20 in L.A. for copyright infringement after he ran a topless photo of actress Jennifer Aniston, 38, on his site. The studio says that the image, an outtake from *The Break-Up*, was stolen, and wants the picture to be seized. No monetary damages have been specified. Hilton's lawyer says his client has "done nothing wrong" and that the snapshot had been published previously on numerous other sites.... On Feb. 15, FBI agents searched the Orlando home and offices of Lou Pearlman, 52, the Svengali behind the Backstreet Boys and 'N Sync. Agents did not specify what documents they were looking for—or even what specific crimes they were investigating—but did say that the FBI would take over the probe into Pearlman's Trans Continental companies. He's been slammed with a suit on behalf of potentially 1,400 investors for what officials estimate is $100–300 million in losses. Pearlman, meanwhile, remains in Europe. His reps did not return calls for comment.... The fight over Anna Nicole Smith's body is headed to court again. Smith's mother, Virgie Arthur, 55, filed an appeal Feb. 26 in Florida to gain control of her daughter's remains. Arthur wants Smith to be buried in the family plot in Texas, but a judge awarded that decision to a court-appointed attorney, who is acting as guardian to Smith's 5-month-old daughter. As for the baby's ongoing pater-

UPDATE

Spears in L.A. on Feb. 21

THE WEEK IN BRITNEY

After her bald breakdown and rumors of two short rehab stints, Britney Spears, 25, reportedly checked into Malibu treatment center Promises on Feb. 22. (The news came after pictures surfaced in which Spears appears to bludgeon a photographer's SUV with an umbrella.) Estranged husband Kevin Federline, 28, and their two children are said to have visited Spears at Promises, while her manager has said Spears isn't on suicide watch and is "[trying] to get better." —*Hannah Tucker*

Monitor Hall of Fame

Busta's been busted...again. Rapper Busta Rhymes, 34, pleaded not guilty after getting arrested on Feb. 22 in New York City for driving with a suspended license. Rhymes (né Trevor Smith) has a history of car troubles: He was reportedly ticketed last November for talking on his cell phone while driving in Manhattan; he allegedly roughed up a fan for spitting on his car in August; and a former chauffeur claimed he was beaten by the hip-hop star over money on Dec. 26. A judge is offering Busta probation as part of a plea bargain for the two assault charges, which his lawyer says he's "considering." Either way, we consider this rap sheet worthy of our hall of fame. —*Tanner Stransky*

SPEARS: CHRIS JR./MAT/BAUER-GRIFFIN.COM; WATTS: SETH BROWARNKY/WIREIMAGE.COM; BROWN: ARNOLD TURNER/WIREIMAGE.COM; ANISTON: PAUL REDMOND/WIREIMAGE.COM; RHYMES: BRIAN HINELINE/RETNA

nity saga: Lawyers for Larry Birkhead, 34, and Howard K. Stern, 38, will convene in the Bahamas in mid-March to argue their clients' cases.... Actor-comedian **Sacha Baron Cohen** (*Borat*), 35,

was sued for an unspecified amount on Feb. 9 in L.A. by an unnamed female acquaintance. The suit claims that Baron Cohen and HBO violated an agreement to remove a verbal reference to the plaintiff in a 2004 episode of *Da Ali G Show*. (The complaint alleges that a version with her name in it was still being aired.) HBO declares, "We don't believe this claim has any merit," while Baron Cohen's publicist says, "We haven't seen the suit."

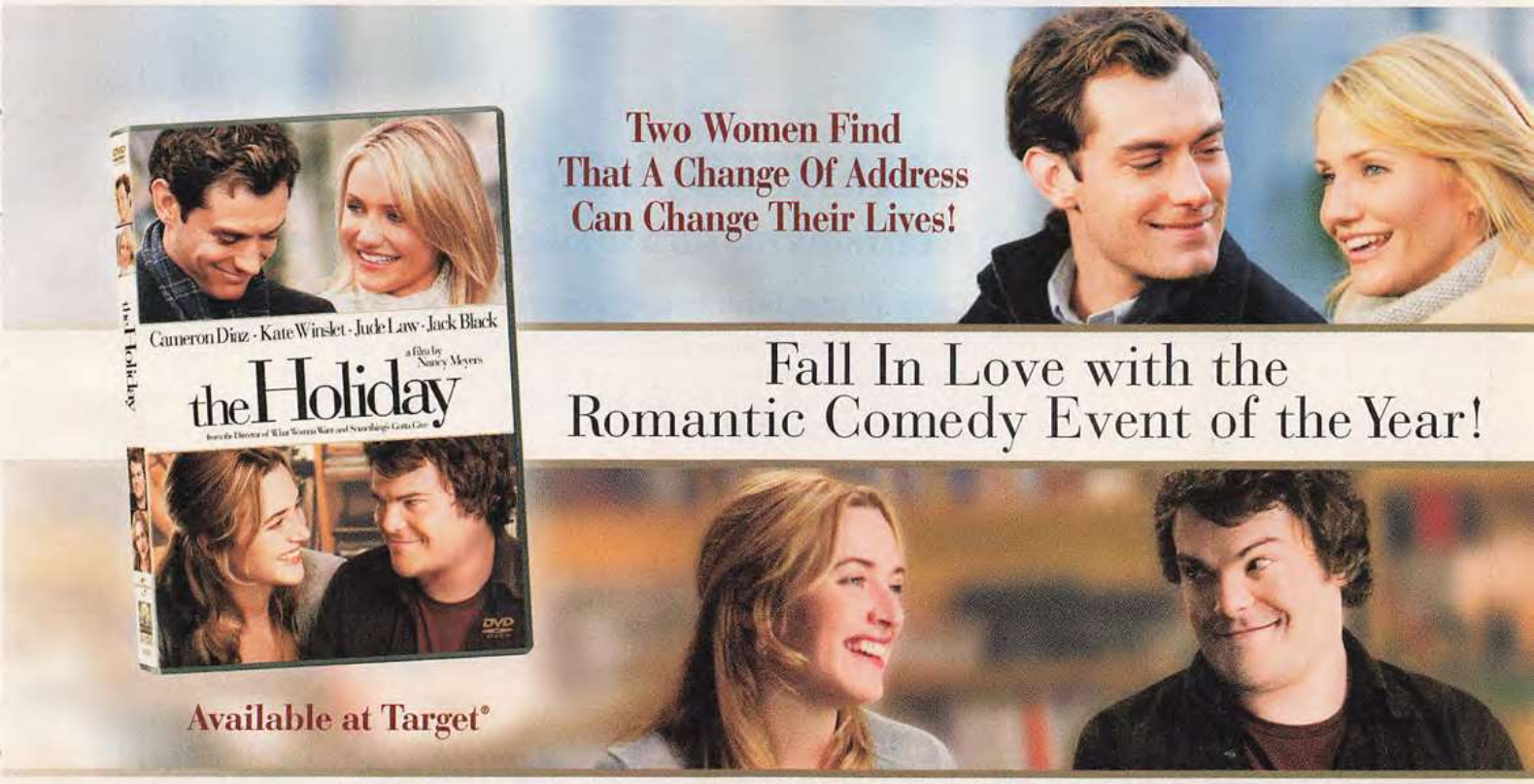
BARON COHEN: DAN MACMEDAN/WIREIMAGE.COM

DEATHS

British drummer **Ian Wallace**, 60, who toured with Bob Dylan in the '70s and '90s, of complications from esophageal cancer, Feb. 22, in L.A.... **Walker Edmiston**, 81, one of the voices of the Keebler elves, of cancer, Feb. 15, in Woodland Hills, Calif.... Grammy-nominated audio engineer **Ethan Willoughby**, 30, who worked with Justin Timberlake, of car-accident injuries, Feb. 18, in Sherman Oaks, Calif.... Guitarist **Al Viola**, 87, who worked with Frank Sinatra and played the mandolin on *The Godfather*'s soundtrack, of cancer, Feb. 21, in Studio City, Calif. *—Tanner Stransky, with additional reporting by Stewart Allen*

Barba Burned: Inside the Latest 'Idol' Scandal

Is Antonella Barba this season's Frenchie? The *American Idol* semifinalist and New Jersey native, 20, has been at the center of a controversy over photos that have recently turned up online in which a woman—who bears a striking resemblance to Barba, though the images have not been authenticated—is shown partially topless, as well as performing a sex act. While season 2 contestant Frenchie Davis was kicked off the show after it was revealed that she had once modeled for an adult website, Fox is not commenting on the Barba situation. *Idol* producer Nigel Lythgoe told EW on Feb. 23 that he had not seen any of the sexually explicit shots. "We have really good background checks on everybody, and we deal with that every season," he says. "It's sad, isn't it, that your best friends are the ones that come forward with information that will go to Smoking Gun or put your photographs on the Web?" Then, on Feb. 26, Barba's friend (and *Idol* audition partner) Amanda Coluccio told Newark's *Star-Ledger* that some of the photos were not of Barba: "The really bad ones aren't her. I've studied them." *—Tim Stack*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SPOTLIGHT

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MARK RUFFALO

The 'Zodiac' star offers clues to his esoteric career choices. BY CHRISTINE SPINES

"Man up," quietly commands Mark Ruffalo. "Seriously. Quit your whining." The actor has launched into a mock drill-sergeant riff sparked by the suggestion that working with notoriously demanding director David Fincher (*Seven*) on the serial-killer drama *Zodiac* (which costars Jake Gyllenhaal,

PHOTOGRAPH BY JUSTIN STEPHENS

Ruffalo hones his investigative chops in *Zodiac*

Robert Downey Jr., and Anthony Edwards) might have been more trouble than it's worth. "Those valets outside parking cars do harder work in a day than we do all year," Ruffalo continues. "Man up."

This kind of bravado is unexpected from the guy who has spent the past hour and a half sipping peppermint tea and agonizing over work that takes him to far-flung locations away from his wife (boutique owner Sunrise Coigney) and young children (Keen and Bella). Then again, it's impossible to know what to expect from an actor whose idiosyncratic choices have kept leading-man status just beyond his reach. Hollywood doesn't quite know what to make of him: Is he a thinking woman's heartthrob (*13 Going on 30*, *Just Like Heaven*), a dramatic heavyweight (*In the Cut*, *Collateral*), or an indie journeyman (*You Can Count on Me*, *Eternal Sunshine of the Spotless Mind*)? Perhaps that's because he's less concerned with short-term mainstream recognition than career longevity. "Hollywood quickly defines people," says the 39-year-old, hunched over a Los Angeles coffee-shop table absentmindedly banging his spoon against a water glass. "So I just keep trying to change it up before they stick the label on me. I want to keep the mystery."

On the surface, his role in a big splashy drama like *Zodiac* (see review, page 83) might blow his cover. But there is nothing flashy about David Toschi, the lead inspector he plays in Fincher's ticktock account of the decades-long hunt for the serial killer who terrorized the San Francisco Bay Area in the 1960s and '70s. Fincher sought out Ruffalo after hearing Jennifer Aniston rave about his ability to breathe life into a non-descript character in 2005's doomed postmodern romance, *Rumor Has It*. "Jennifer was the one who said, 'You'll absolutely love this guy,'" recounts Fincher, "'because he'll do so much heavy lifting.'" Initially, even Ruffalo was thrown off his game by Fincher's perfectionist approach. "My first day of work we did 68 takes," he recalls. "And at one point I saw Fincher get up and I was like, 'Please fire me.' But then you learn to pace yourself. You have to know it so well you can make love to your wife and do your lines at the same time."

When we last checked in with Ruffalo while he was promoting *Collateral* in 2004, the Wisconsin native had recently recovered from surgery on a benign brain tumor that left half his face temporarily paralyzed. He was also in the midst of rehabbing his 12-year career, which had taken off with Kenneth Lonergan's 1998 Off Broadway hit, *This Is Our Youth*, followed by the playwright's Oscar-nominated, fractured-family drama, *You Can Count on Me*. The potent combination of vulnerability and recklessness Ruffalo brought to those performances made for a heady time in which comparisons to a young Brando were bandied about. Ruffalo knew he had a lot of ground to make up, and, as he told EW, that would mean fewer light movies along the lines of *13 Going on 30*. And yet, since then he has wooed Reese Witherspoon in the love-after-death confection *Just Like Heaven*, and played Jennifer Aniston's rock in *Rumor Has It*. "I was experimenting and it was a little playfulness on my part," says Ruffalo, who makes no apologies for flirting with popular appeal. "I kept hearing back from studios: Mark Ruffalo can't be a leading man. He can't get the girl. He can't do comedy. So part of it was a dare." He pauses, rubs his eyes, and groans. "I was also aware that if those movies do well, I could go and get all my little movies made," he confesses. "I like the idea that acting is one foot on the banana peel and one foot in the grave."

"I like the idea that acting is one foot on the banana peel and one foot in the grave."

Lately, Ruffalo seems to have found his sweet spot, somewhere between nihilistic and bleak. After *Zodiac*, he'll star in two darkly complex dramas later this year: *Margaret*, a melancholy coming-of-age story, reunites him with Lonergan; *Reservation Road*, a tragedy about fatherhood and grief, is directed by *Hotel Rwanda*'s Terry George. Among other similarities, the movies share an eerily gruesome plot point—Ruffalo's characters are responsible for car crash fatalities. "I almost didn't do [both] because I had to kill two people," says Ruffalo. "It was so painful. Awful," he says, briefly wincing at the memory before reminding himself that the alternative—not working—is much worse. "I'm a glutton for punishment." ■

My Brilliant Career *Mark Ruffalo*

1998 — *Safe Men*

1999 — *Ride With the Devil*

2000 — *You Can Count on Me*
"They didn't want me because other actors looked more like Laura Linney [who played my sister]."

2003 — *My Life Without Me*
After brain surgery, "It eased me back into my life with me."

2003 — *In the Cut*

2004 — *13 Going on 30*
"My fan base grew when it came out."

2004 — *We Don't Live Here Anymore*
"Then all the *13 Going on 30* people were like, 'Traitor!'"

2004 — *Eternal Sunshine of the Spotless Mind*

2004 — *Collateral*
"I've stayed away from violent stuff. This is the one movie that straddles that."

2005 — *Just Like Heaven*

2005 — *Rumor Has It*

2006 — *All the King's Men*

2007 — *Zodiac*

(PREVIOUS PAGE) STYLING: RITA RAGO/HOUSEARTISTS.COM; HAIR: SCOTT RUFFALO; MAKEUP: JAMIE TAYLOR/THEWALLGROUP.COM; SHIRT: TIM HAMILTON; JACKET: JUICY; (THIS PAGE) ZODIAC: MERRICK MORTON; MY LIFE WITHOUT ME: BOB ASKEGREN; 13 GOING ON 30: BARRY WETCHER; ALL THE KING'S MEN: KERRY HAYES

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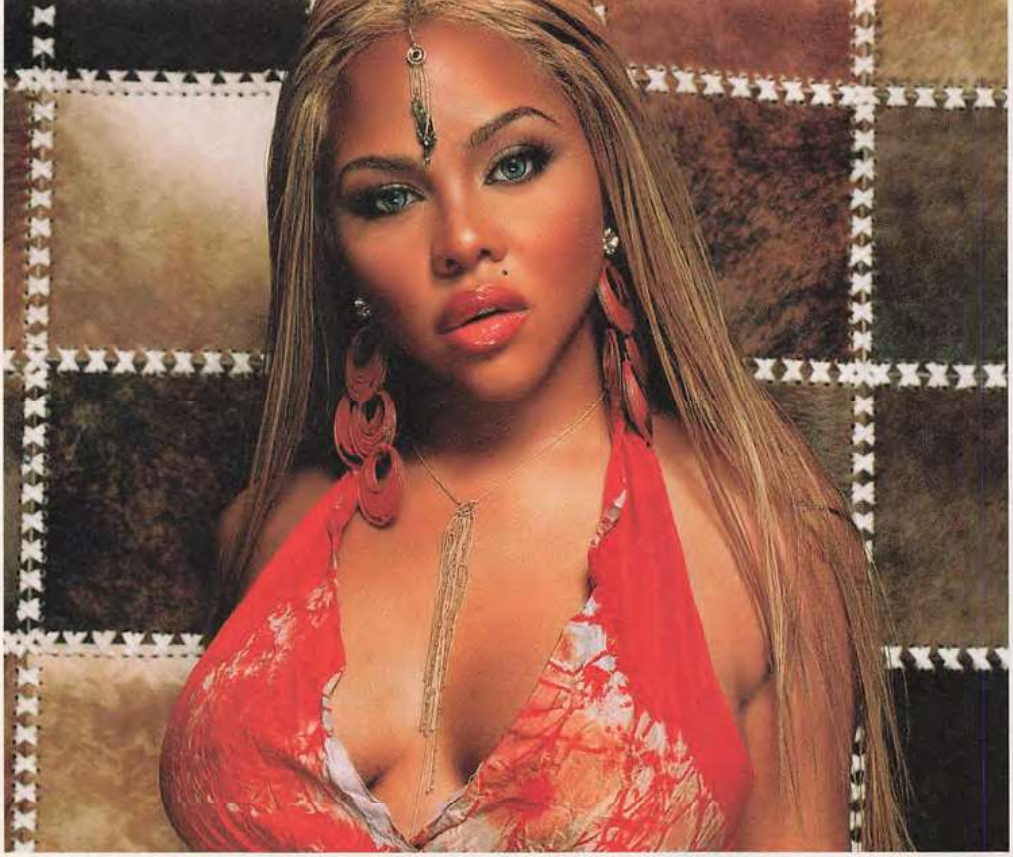

A Lil' Chat With...

Lil' Kim

The diva raps about her first postprison project: the search for a Pussycat Doll

Throughout her career, rapper Lil' Kim has faced criticism for her über-raunchy lyrics. Now the petite MC is turning the tables and doling out the critiques. "This is right up my alley," says Kim, 31, who proves a blunt but fair judge on The CW's reality competition **THE SEARCH FOR THE NEXT DOLL** (debuting March 6 at 9 p.m.). "I think [the producers] kind of know that I was born a Pussycat Doll"—so who better to help find the band's newest member? "I know for a fact I paved the way," she says. "At the end of the day I proved that sex sells." *Doll* is the Brooklyn native's first major venture since her 2005 incarceration for perjury. Kim refuses to discuss that tumultuous time; instead she focuses on the future. And yet, she's coy about even that, revealing only that her clothing line, 24-7 Star, will bow this year. So...might she team up with pal Marc Jacobs in the name of fashion? "I don't really discuss much business with him," she says. "Marc is my friend. I can sit on the sofa and eat strawberries and watch movies with him." Now, *there's* an idea for a reality show! —*Tim Stack*

Jonathan Tucker Is So 5 Minutes From Now

WHAT HE'S DONE Tucker, 24, exudes fiery intensity as Tommy, the second-oldest son on NBC's *The Black Donnellys*. He also stars with Susan Sarandon in *In the Valley of Elah*, the next film from *Donnellys* co-creator and *Crash* director Paul Haggis. **HOW HE'S DOING IT** The Boston native is close with his parents and sister, so he can relate to Tommy's struggles. "It's amazing to what lengths people go to save their family," he says. **WHY ROOT FOR HIM?** He's been doing strong work for years, including 2001's *The Deep End*, opposite Tilda Swinton.

My Favorite Scene

MARISKA HARGITAY

The *Law & Order: SVU* star reflects on an intense moment

Playing a detective who deals with sex crimes is difficult, but facing the possibility of losing her partner, Elliot (Christopher Meloni), was Mariska Hargitay's heaviest challenge yet. "Lou Diamond Phillips [a murderous kidnapper] has a gun to Elliot's head," recalls the actress, 43, about last season's pivotal episode, titled "Fault." "I'm negotiating [with him to drop the gun]. It was a painful, high-stakes scene. Elliot and I have to admit what we mean to each other.... He is everything that [my character] Olivia has. So this was where we really got that to pay off."

LIL' KIM: HATEM/CONTOURPHOTOS.COM; TUCKER: DAVID NEEDLEMAN/VISTALUX

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Stupid Questions With

ROB CORDDRY

If you only know Rob Corddry from his 2002–06 stint as a *Daily Show* correspondent, you know he's great at acting like a loud, boorish know-it-all. But don't underestimate his range: As the star of the new Fox sitcom *The Winner* (debuts March 4 at 8:30 p.m.), he plays a 32-year-old, loud, boorish guy who lives with his parents. And in Will Ferrell's *Blades of Glory*, which skates into theaters on March 30? He promises to be loud or boorish—if not both. So why not speak his language with some loud, boorish Stupid Questions? —*Josh Wolk*

The Winner has been called "*The Wonder Years* with a 32-year-old." Would Winnie Cooper have been more into Kevin Arnold if he had had male-pattern baldness?
Oh, yeah. Male-pattern baldness belies an excess of testosterone. That's my problem: too much man juice. My body doesn't know what to do with it, so it shoves the hair out of the body. Kevin Arnold needed anything to man him up. Poor guy. So fey.

For a year, you hosted the "This Week in God" segment on *The Daily Show*. Which are you looking forward to more when you go to hell: the fire or the brimstone?
Brimstone, because it's a lot like pumice, and I have really bad calluses.

You once starred in an AT&T ad with Carrot Top. Props to you, and not in the good sense.
When we filmed, he said, "Oh, so you do comedy?" I said yeah. He said, "You must hate me then." The poor guy. But he's no longer the butt of jokes anymore—we've got Larry the Cable Guy for that. And Carrot Top's the nicest guy, and cut like an Adonis! Beautiful, beautiful man. From the neck down.

He went by the Joe Piscopo theory that muscles = funny.
I wonder if Carrot Top can play drums. Remember when Joe Piscopo did that for a while? Even as a little kid, I was like, "What are you doing? What a bad career move."

In 2004's *Blackballed: The Bobby Dukes Story*, you explored the world of paintball. Who gets more tail: paintballers or Renaissance fair jousters?
The jousters. I believe that whole phenomenon is all about sex. Renaissance fairs, *Star Trek* conventions, Comic-Cons, it's all about nerds having sex with nerds. Paintball? It's just dorks who think they have some athletic ability.

Is working on a comedy show fun? From what I've gathered watching your brother, Nate, on *Studio 60*, it seems that way, because you all get to sit around arguing about gay marriage and creationism.
Yes, with a very straight face we pull each other's fingers and then talk about the social ramifications of that while walking very fast up spiral staircases.

Your wife is a speech pathologist who works with patients with traumatic brain injuries. What's it like to never have the moral upper hand at home?
I have nothing to say, ever. It's a nice balance, though. I feel like my karma will be okay, because she's done enough good for both of us. We would be having an argument at *The Daily Show* about what's funnier, the word *poo-poo* or the word *caca*—I voted caca, by the way—but after 20 minutes of this, I'd be, "You know, my wife is teaching brain-injured patients how to speak right now, and this is my job." ■

ILLUSTRATIONS BY JOHN UELAND

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OSCARS 2007

the BIG NIGHT

Martin Scorsese (finally!) gets lucky, Eddie Murphy gets passed over, and Helen Mirren gets her crown jewel. Behind the scenes at the Oscars—from the red-carpet welcomes to the arrival of 'The Departed.'

BY DAVE KARGER

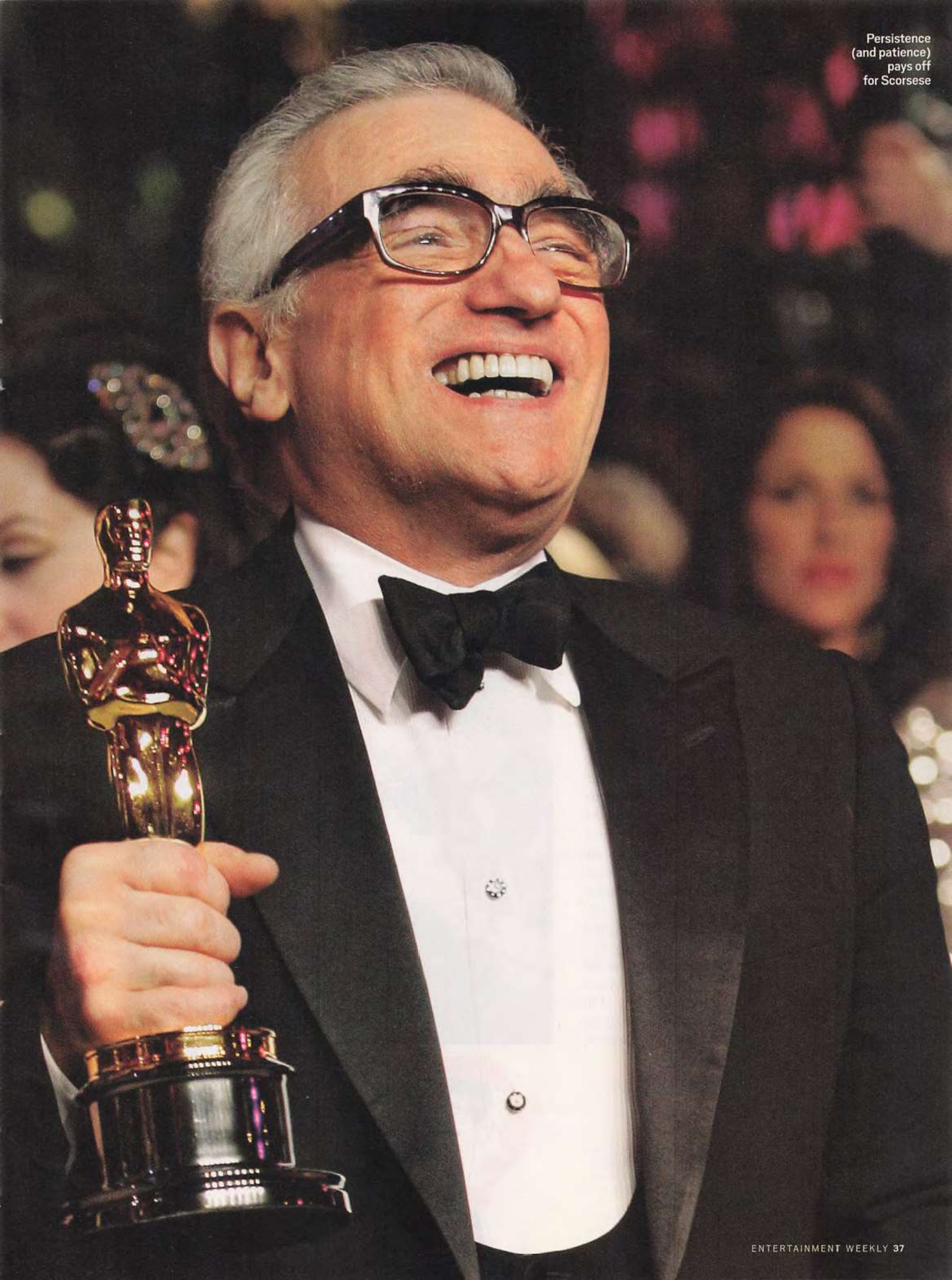
Before any envelopes were opened at the 79th Annual Academy Awards, there were several sealed deals: No matter what, Helen Mirren was going to win for Best Actress. There was no way Forest Whitaker would lose the Best Actor prize. And most of all, whatever won Best Picture would without a doubt be considered a "surprise." • That final certainty was the most compelling reason to watch the Feb. 25 ceremony, an unusually low-key affair hosted by Ellen DeGeneres and marked by perhaps the most geographically and ethnically diverse group of nominees ever. The big pre-Oscar Best Picture prizes had gone to *Babel*, *Little Miss Sunshine*, and *The Queen*. But the winner of

The Red Carpet

6:00 P.M.
Joan Rivers' bit about the Queen requesting a rubdown from Tony Blair starts the night off classy!

6:41 P.M.
On E!, Ryan Seacrest assures Rinko Kikuchi he'll speak "slowly"...just as he does to Paula Abdul.

ILLUSTRATIONS BY KIRSTEN ULVE



Persistence (and patience) pays off for Scorsese

He's doing good! He's actually doing good. Now ask me at the end of the night.
—Jada Pinkett Smith, on son Jaden's full evening in a tuxedo

the night turned out to be *The Departed*, Martin Scorsese's multiplex-friendly crime drama that nabbed four Academy Awards, including Best Picture. Surprise!

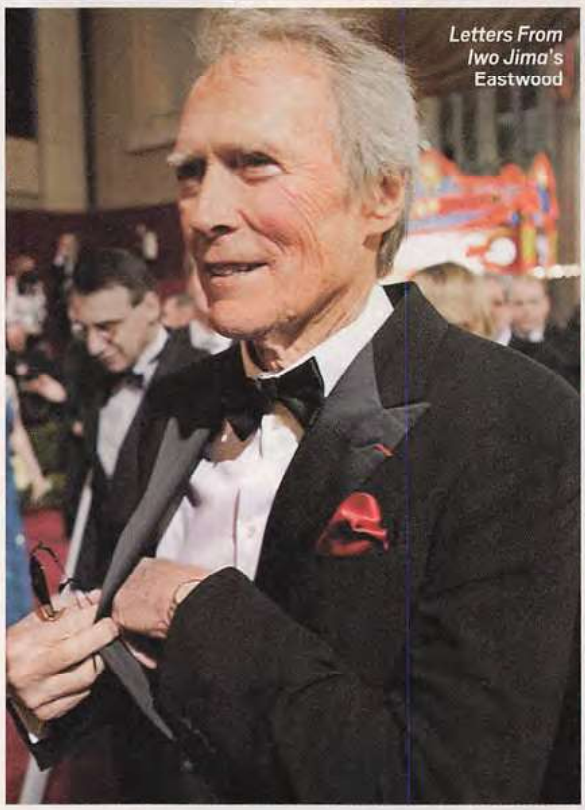
Okay, many prognosticators (including EW) had foreseen a *Departed* victory. But as attendees drove past the usual brigade of Bible thumpers sporting protest signs like "Hollywood loves Hell and Degenerates" (get it?), they hoped the evening would provide at least some conversation fodder for the after-parties. "People are passionate about all five films," said *Crash* director Paul Haggis, an Original Screenplay nominee for *Letters From Iwo Jima* this year, on the red carpet. "You can't predict anything at the Oscars. Otherwise, there's a script that's written sometime in December and you just follow it, and that's not interesting."

Some of the night's plotlines ended predictably, most notably Scorsese's long-time-coming win in the Best Director category. Before the show, Scorsese got the most red-carpet shout-outs. "I'd like to see Marty win, because Marty Scorsese was the one who got me interested in movies as a kid," said *Little Miss Sunshine* producer David T. Friendly. "I grew up in New York, and *Mean Streets* was just an eye-opener." When Francis Ford Coppola, who presented the award with Steven Spielberg and George Lucas, was asked on the carpet whom he was rooting for, he proclaimed, "We know who the favorite is and that's where I'm at." As the show progressed, *Departed* producer Graham King seemed more concerned about Scorsese's chances than his own. "After [we won Adapted] Screenplay and Editing, I thought, Marty's got to win. Marty's got to win," he said at the Governors Ball. "And if Marty wins, then we'll see [about Best Picture]."

And what was Scorsese's reaction when he did win? "Totally surprised. Totally surprised by it all," the director told EW after the ceremony. "I'm still shocked. Still totally shocked. Can't believe any of it. Can't. Just can't." Good thing his speech

The Queen's Mirren flags down a win

Marc Anthony and his diamond-studded wife Jennifer Lopez turn heads



Letters From Iwo Jima's Eastwood

7:05 P.M.
How nutty is red-carpet mainstay Sally Kirkland? Even Joan Rivers' face registers fear.

8:13 P.M.
A rigid André Leon Talley shows the interviewing skills of a young Larry "Bud" Melman.

8:16 P.M.
Eddie Murphy tells Lisa Ling he likes all his films, even 'Pluto Nash.' Now 'Norbit' makes sense.

Presenter Gwyneth Paltrow shows her fans some love

The Departed's Wahlberg on the carpet

THE WINNERS

Picture
THE DEPARTED
Graham King

Actress
HELEN MIRREN
The Queen

Actor
FOREST WHITAKER
The Last King of Scotland

Supporting Actress
JENNIFER HUDSON
Dreamgirls

Supporting Actor
ALAN ARKIN
Little Miss Sunshine

Director
MARTIN SCORSESE
The Departed

Animated Feature
HAPPY FEET
George Miller

Art Direction
PAN'S LABYRINTH
Eugenio Caballero, Pilar Revuelta

Cinematography
PAN'S LABYRINTH
Guillermo Navarro

Costume Design
MARIE ANTOINETTE
Milena Canonero

Documentary Feature
AN INCONVENIENT TRUTH
Davis Guggenheim

Documentary Short Subject
THE BLOOD OF YINGZHOU DISTRICT
Ruby Yang, Thomas Lennon

Film Editing
THE DEPARTED
Thelma Schoonmaker

Foreign Language Film
THE LIVES OF OTHERS
Germany

Makeup
PAN'S LABYRINTH
David Marti, Montse Ribé

Original Score
BABEL
Gustavo Santaolalla

Original Song
I NEED TO WAKE UP
from *An Inconvenient Truth*, by Melissa Etheridge

Animated Short
THE DANISH POET
Torill Kove

Live Action Short
WEST BANK STORY
Ari Sandel

Sound Editing
LETTERS FROM IWO JIMA
Alan Robert Murray, Bub Asman

Sound Mixing
DREAMGIRLS
Michael Minkler, Bob Beemer, Willie Burton

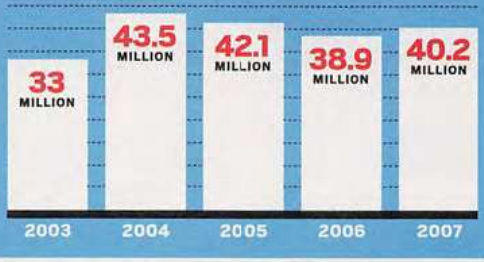
Visual Effects
PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST
John Knoll, Hal Hickel, Charles Gibson, Allen Hall

Adapted Screenplay
THE DEPARTED
William Monahan

Original Screenplay
LITTLE MISS SUNSHINE
Michael Arndt

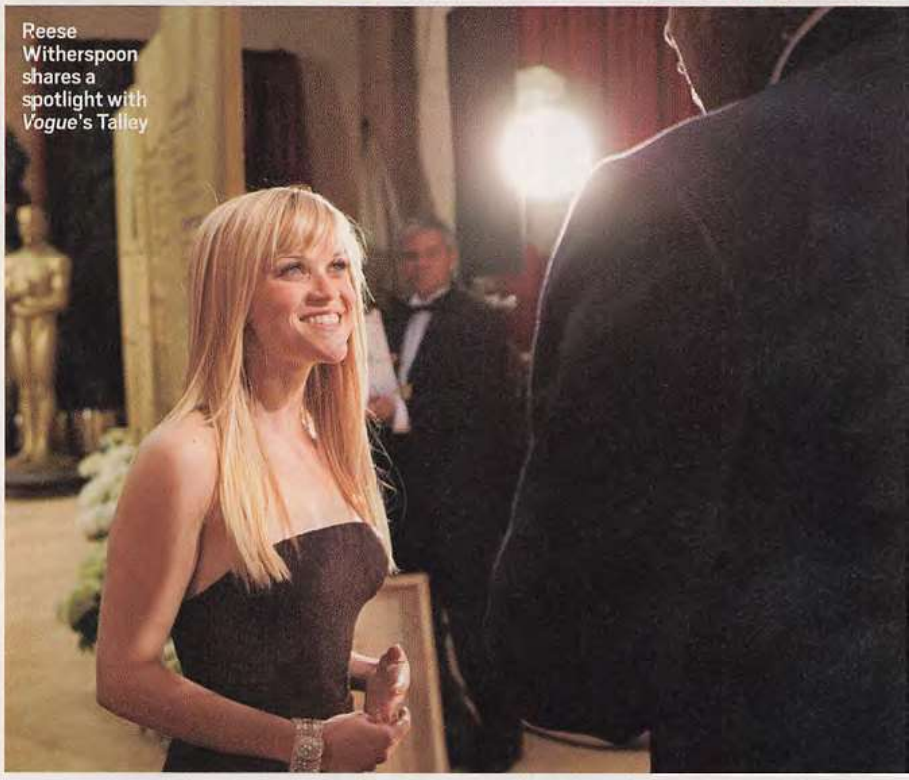
THE RATINGS

Average audiences for the past five Oscars



Jaden Smith finds happyness with his Rubik's Cube

Odd couple Queen Latifah and Peter O'Toole



Reese Witherspoon shares a spotlight with *Vogue*'s Talley

was more eloquent. Reaction to his victory ranged from elation ("Are you kidding me?" said *Departed* costar Mark Wahlberg. "Marty is so overdue. It was awesome. It really was") to relief ("If he hadn't won, those three guys that presented would have been really awkward there," said Jack Black. "That was the whole reason they were there, right?").

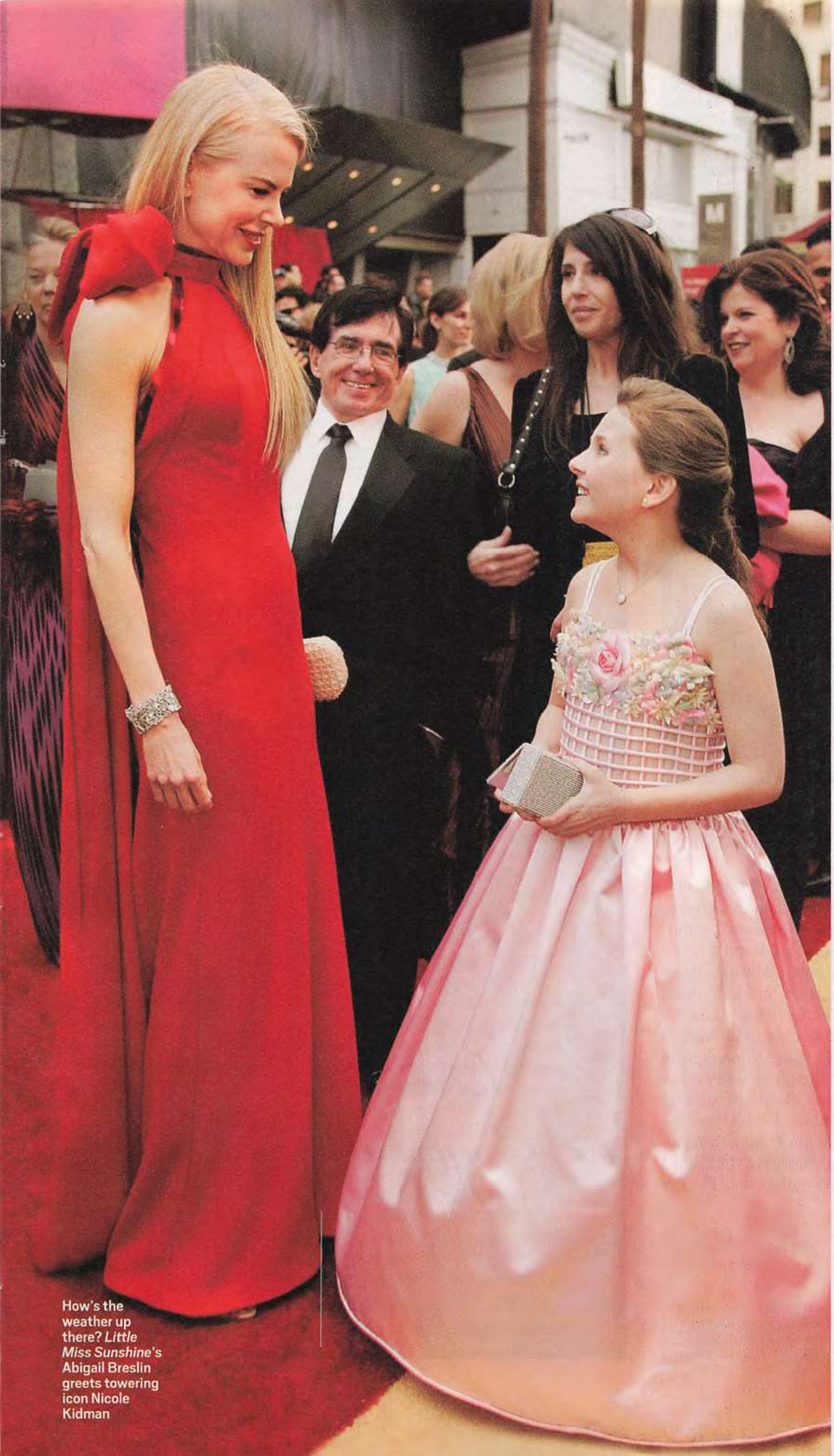
Unfortunately for this year's other high-profile repeat Oscar bridesmaids, Scorsese was the only contender who ended a long losing run. Kate Winslet, up for Best Actress for *Little Children*, went home empty-handed for the fifth time, while *The Good German* composer Thomas Newman made it 0-for-8. Asked on the carpet how he was feeling, eight-time Best

The Ceremony

8:32 P.M.
In the opening montage, Alan Arkin says, "Losing builds character." Warm AND fuzzy? He's got it all!

8:49 P.M.
Maggie Gyllenhaal calls the Sci-Tech Awards "a wild night!" Sounds like someone played strip Pong.

8:55 P.M.
Jack Black threatens to beat down Peter O'Toole, who looks either unafraid or unsure of who Black is.



How's the weather up there? *Little Miss Sunshine*'s Abigail Breslin greets towering icon Nicole Kidman

on the RED CARPET *with*

STEVE CARELL AND WIFE NANCY WALLS

EW: Last year he was giving speeches saying that you wanted him out of the way so you could shine a little bit more. True?

WALLS: It's all in fun!

EW: Do you just want to punch him, though?

WALLS: No, we like to keep the violence at home secret.

EW: What's the secret to surviving the red carpet?

CARELL: Try not to make an ass of yourself.

Gore and *An Inconvenient Truth* director Davis Guggenheim turn green into gold

Actor nominee Peter O'Toole responded, "Expectations are likely low." By the end of the evening he was an eight-time loser.

But the evening did contain some winning moments. Jerry Seinfeld scored with his multiplex-etiquette monologue, while DeGeneres' candid-camera bit with Clint Eastwood and Steven Spielberg was classic Ellen humor. And then there was Al Gore's priceless campaign-announcement fake-out with Leonardo DiCaprio. "We made a comedy star out of Al Gore. Who would have thought?" marveled telecast co-writer Bruce Vilanch, who revealed that the idea for the bit actually came from the former vice president's daughter Kristin, an ex-writer on *Futurama*. "I had the idea before but I thought, 'What am I going to say to him, We're going to make a fool out of you?' But I guess when your family says it, it's okay." For the

9:00 P.M.
Wee ones Abigail Breslin and Jaden Smith award short subjects; Danny DeVito fires his agent.

9:11 P.M.
A "sound-effects choir" salutes sound. Next year, the Sandpaper Ensemble will pay tribute to tactility.

(Clockwise from left) Host DeGeneres fails to inspire; dancers slither into a pose; a *Marie* model shows off best costume duds

the EW REVIEW

AND THE LOSER IS...

...the viewer. Once again, the Oscars prove too long, too tame, with speeches truly lame. **BY GILLIAN FLYNN**

This year's Oscars made me long for the lean, modest discipline of an *American Idol* results show. Overproduced but underthought, the massive slug of a program glugged along for almost four hours, pimpled with crazy-making sideshows (those Best Costume Design models who moved like robots; a choir making funny sound effects—territory Michael Winslow exhausted in the first *Police Academy* movie).

Host Ellen DeGeneres, humble, cheery presence that she is, seemed nearly engulfed by the bombast. Occasionally a tuft of yellow hair and a sliver of her grin actually registered as she popped up to do unassuming (if completely edgeless) bits—slip Martin Scorsese a script or have her photo taken with Clint Eastwood. But she so underplayed her role, the entire evening felt unmoored. Who is steering this thing and—panic rising!—how many shapes are those people behind the screen going to make with their bodies before the night is over? Around hour 3, they could have contorted themselves into a stunning likeness of my own lovely face and I *still* wouldn't have cared.

The three spotty film montages taught me the following: Writing is both hilarious and frustrating; movies in languages other than English are awesome; and America is...violent? Cool? Racist? Filled with horses? I'm a sucker for a montage, but these did not instill in me the wonder of movies. But back to the "writing is hard" theme. Apparently, yes. The night's script was clunky and awkward and generally uninspired. Consider the introduction for presenter Jerry Seinfeld: "In case you're wondering where he's been...here he is!" Really? That's what a *team* of writers brainstormed?

Finally, a word to the winners: Work those speeches! This is a night of pageantry, designed to celebrate the awe and emotion movies inspire in us—do something! Say something! What, you're not a speechwriter? Get one. You had a professional help pick out a dress or do your hair, so find someone who can dazzle us with fashionable wordplay. Or else fold yourself into the shape of a hook and we can call it a night. **D**

(PAGE 37) SCORSESE: DANNY MOLOSHOK/AP. (PAGES 38–39) PINKETT SMITH: KEVORK DJANSEZIAN/AP. MIRREN: TIMOTHY CLARY/AFP/GETTY IMAGES. ANTHONY AND LOPEZ: STEPHEN SHUGERMAN/GETTY IMAGES. WAHLBERG: SARA DE BOER/RETNA LTD.; PALTROW: JEFF VESPA/WIREIMAGE.COM; EASTWOOD: PHOTOGRAPH BY BRYCE DUFFY. (PAGES 40–41) SMITH, WITHERSPOON: PHOTOGRAPHS BY BRYCE DUFFY; QUEEN LATIFAH AND O'TOOLE: LUCY NICHOLSON/REUTERS/CORBIS; KIDMAN AND BRESLIN: TIMOTHY CLARY/AFP/GETTY IMAGES; CARELL AND WALLS: GINA JAMES/GRAYLOCK.COM/RETNA. (THIS PAGE) SORE AND GUGGENHEIM: DEGENERES: *MARIE ANTOINETTE* MODELS: CHRIS CARLSON/AP; PILOBOLUS: MICHAEL CAULFIELD/WIREIMAGE.COM

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THREE HOUR MEETING

Diet Coke

I'm perfectly happy to be knocking up nominations. I feel so lucky to be here.
—*Little Children* nominee Kate Winslet

Jack Nicholson prepares to give the award for Best Picture

Academy voters anoint Hudson as a different kind of idol

record, outside the Governors Ball, Gore joked with former MPAA president Jack Valenti, saying "I'm only 99 percent sure I'm not going to run."

Gore wasn't the only Oscar novice to be embraced by the audience. *Dreamgirls*' Jennifer Hudson, who picked up the Best Supporting Actress prize for her first screen performance, won even bigger applause for coperforming the film's three nominated songs live, capping off a long week for the 25-year-old: "It was very stressful and tense—a lot of pressure, a lot of work, a heavy schedule." By the next day, she was in full diva mode, leaving her Beverly Hills hotel wearing headphones and being trailed by an entourage that included her boyfriend, James Peyton.

Her costar Eddie Murphy's weekend didn't end as happily. "This is absolutely the most gratifying, humbling experience," the Supporting Actor frontrunner told EW on the red carpet. "It's a combi-

Departed collaborators Scorsese and DiCaprio

9:23 P.M.
Alan Arkin wins Best Supporting Actor, and 84% of all Oscar pools are angrily thrown at the TV.

9:26 P.M.
Pilobolus' dance homage to 'Happy Feet': Mummenschanz wastes too much paper for a green Oscars.

9:37 P.M.
Al Gore nails comic bit about aborted presidential announcement. Fun fact: Gore invented the spit take.

10:00 P.M.
Anne Hathaway and Emily Blunt snicker over their flowery scripted banter. They are not alone.

BURNING QUESTIONS

Impress your friends with answers to the night's biggest puzzlers. BY MISSY SCHWARTZ

Q: Is it true that Best Actress nominee Dame Judi Dench didn't attend the ceremony because she was undergoing knee surgery?

A: Indeed. As she told the press last month, "I'm going to have my leg broken and put back together. I will watch and cheer from my bed." Her publicist sent this update: "Everything went well and she is feeling good."

Q: Clint Eastwood translated for Honorary Oscar winner Ennio Morricone. Does he really speak Italian?

A: *Si!* Eastwood picked up the language when he starred in spaghetti Westerns like Sergio Leone's 1966 classic *The Good, the Bad, and the Ugly*. But Eastwood wasn't translating Morricone's speech entirely on the fly—he read the English from a TelePrompTer. As for his thanking host Ellen DeGeneres for sending him a headset, "that was a joke," says his rep.

Q: Best Live Action and Animated Short presenters Abigail Breslin, 10, and Jaden Smith, 8, were awfully cute. Is Smith the youngest presenter ever?

A: No. Shirley Temple still holds that honor. In 1935, when she was just 6, she gave Claudette Colbert a Best Actress statuette for *It Happened One Night*. That same year, Temple took home a special kid-size award "in grateful recognition of her outstanding contribution to screen entertainment during the year 1934."

Q: How did the show's producers choose Francis Ford Coppola, George Lucas, and Steven Spielberg to present Best Director to pal Martin Scorsese?

A: Without knowing for sure who will win, producers often aim for inspired pairings, as when *Frantic* star Harrison Ford named Roman Polanski Best Director in 2003 for *The Pianist*. But there have been mismatches too. In 1999, Ford announced *Shakespeare in Love* as Best Picture, not Spielberg's *Saving Private Ryan*.

Q: Why was Jack Nicholson sportin' a Britney Spears bald 'do?

A: The three-time Oscar winner just wrapped Rob Reiner's *The Bucket List*, in which he and Morgan Freeman play terminally ill patients who flee from a cancer treatment center. It's an adventure comedy. Seriously.

RINGTHEBELL77 on Archive.org

Q: While introducing the Supporting Actor nominees, Rachel Weisz said Mark Wahlberg had been arrested 25 times as a kid in Boston. True?

A: The *Departed* star recently said he'd been arrested "20 or 25 times" during his youth. His many brushes with the law included serving 45 days of a 90-day sentence for assaulting two Vietnamese men when he was 16. His rep did not comment on the reference to his troubled past.

Q: Who was the "best friend" Jodie Foster cited while presenting the In Memoriam montage?

A: Randy Stone, who died of heart failure on Feb. 12 at age 48, was an Emmy-winning casting director who also exec-produced Foster's 1991 directorial debut, *Little Man Tate*. In 1995, Stone won Best Live Action Short for *Trevor*, about an adolescent discovering he is gay. (DeGeneres presented the film when it aired on HBO in 1998.)

Q: Who was the familiar-looking guy the camera cut to during costume designer Milena Canonero's speech?

A: Why, that was Canonero's husband, character actor Marshall Bell, who played Wil Wheaton's dad in 1986's *Stand by Me* and a mutant-harboring revolutionary in 1990's *Total Recall*. Most recently, he popped up as a judge in the Billy Bob Thornton flick *The Astronaut Farmer*.

Q: Why did Best Animated Short winner Torill Kove (*The Danish Poet*) apologize to Tom Hanks for bringing a list to the mic?

A: Like most nominees, Kove owns a copy of the Academy's handy DVD *An Insider's Guide: What Nominees Need to Know*, in which Hanks gives pointers on giving the perfect acceptance speech. Among the tips: "Lose the list." A rep for *Poet* explains that *not* heeding Hanks' advice became an "ongoing inside joke among nominees."

Q: Speaking of random shout-outs, *The Lives of Others* director Florian Henckel von Donnersmarck thanked Gov. Arnold Schwarzenegger while accepting for Best Foreign Language Film. Are the two German speakers friends?

A: No, but according to a rep for the filmmaker, "Florian has grown to admire Schwarzenegger's philosophy that one should abolish the words *I can't* from one's vocabulary. All things in life are possible."

nation of all of those things, being here." The emphasis would soon be on humbling: Minutes after he lost to *Little Miss Sunshine*'s Alan Arkin, Murphy huddled in the hallway of the Kodak Theatre with Harvey Weinstein, who let Murphy make a few calls on his cell phone. Soon after, they and their dates disappeared, and never showed up at the Governors Ball.

Faring better was another first-time nominee, Forest Whitaker, who completed his streak with the Best Actor prize for *The Last King of Scotland*. "I told myself, 'Whatever happens, it's okay,'" he said afterward. "'If I lose, I'll go to one party. Just try to enjoy the show.'" Asked for a reaction on his and Hudson's dual African-American acting victories, Whitaker responded, "Wasn't it even a greater night for Mexicans?"

Good point. *Pan's Labyrinth,* from Mexican director Guillermo del Toro, won three awards. But right after *Labyrinth*'s hat trick, it lost the Best Foreign Language Film prize to Germany's *The Lives of Others*. The shock waves were felt a few miles away at the Pacific Design Center in West Hollywood, where Elton John, hosting his annual fund-raiser for his AIDS foundation, scoffed, "I can't believe f---ing *Pan's Labyrinth* lost!"

Still, much of the talk centered on this year's Benetton-ad class of nominees. "With MTV, children growing up in the suburbs aren't shielded from the inner city anymore," said Best Actor nominee Will Smith. "So I feel like the appreciation of experiences is more readily available." Singer Marc Anthony, escorting wife Jennifer Lopez, saw it a bit differently. "I don't care if they're

The end of the telecast provides a real Kodak moment

Oscar winner Mirren gets a hand from DiCaprio

Nominee Cate Blanchett chats with *Good German* costar George Clooney

10:10 P.M.
Steven Spielberg snaps a photo of Ellen and Clint Eastwood. The picture instantly wins 6 Snappies.

10:24 P.M.
A foreign-film montage includes Roberto Benigni, giving Lou Dobbs more anti-immigration ammo.

SPREADING THE LOVE

Because, clearly, Oscar night doesn't have enough trophies, here are some of our own accolades. **BY SCOTT BROWN**

Most Allegedly Naked
Crazy dancers Pilobolus

Most Actually Naked
Jack Nicholson's impeccably Steiger'd scalp

Most Thankfully Restored Hair
Tom Hanks'

Best Implied Catfight
Emily Blunt and Anne "Wasn't *I* the star of *Prada*?" Hathaway

Most Green
With Al Gore and Leo DiCaprio around, it's a squeaker, but I'm giving it to Jennifer Hudson for wearing those solar collectors on her shoulders. Once inside, did they warm the canapés on the buffet?

Most Missed Greene
Lorne

The Nosferatu
Awarded to the most vampiric Oscar participant. Early on, it is a lock for fashion correspondent André Leon Talley: cape and cane by Dracula, sunglasses by Ray-Ban.

The Nosfera-two
Oh, my Goth, Eva Green has joined the ranks of the undead. As has Gael García Bernal's hair.

The Nosfera-three
Philip Seymour Hoffman may also be a vampire. Or else he's been living out of a vampire's car.

Most Disturbing Animated Penguin
You know the one. With its dead eyes. Like dolls' eyes.

Most Squirm-Inducing
Chris Connelly, for the comment "We've got cameras and correspondents in places they've never been before."

Mispronunciation We Shed Tears For
Nicole Kidman's bizarre "Dreamgwirls!" Say gwhat? Is that an Australian thing? Was she trying to sneak a "G'day" in there?

Most Not Mexican
Spaniard Penélope Cruz, incorrectly identified by noted Hispanic-studies major Ellen DeGeneres.

Most Not Japanese
Infernal Affairs, the Hong Kong thriller that served as the basis for Best Picture *The Departed*—and the source of confusion for the Academy Awards announcer, who missed its provenance by two thousand miles.

Best Montage
In Memoriam. Dead people always kill.

Weirdest Mann-tage
Michael Mann's subversive tribute to America on film, which somehow found room for both Steven Spielberg's bomb *1941* and the Ku Klux Klan.

Most Presidential
Frighteningly, Forest Whitaker—in full-intensity, charismatic dictator mode. Transfixed, we would've followed him "into the next life"!

Best-Dressed Lesbian
Melissa Etheridge

Biggest Republican Nightmare
The aforementioned lesbian singing a folk song about global warming, while messages like "Use light rail + mass transit" flashed across the backdrop. Later, Etheridge would thank her "incredible wife" and Al Gore in the same breath.

Best Use of Gary Oldman's Dracula Drag
Jackie Earle Haley

Proof That Valium Works
The Departed's winning screenwriter William Monahan, initially quite chill.

Proof That Valium Wears Off
Monahan moments later, as time ran short on his acceptance speech and he grew visibly stoked.

Unkindest Cut
To Jennifer Lopez, when Ellen joked about pretending you're from the Bronx.

Worst Play on Words
"Volverine," a hideous elision of "Wolverine" and "Volver" concocted for Hugh Jackman and Penélope Cruz's joint presentation. Sounds like Listerine for your...boxy Swedish station wagon.

Most Weirdly Sepulchral-Sounding
The "Nominee Wall," presumably commemorating all the nominees killed in Vietnam.

Chummiest Reunion
Tom Cruise to former Paramount head Sherry Lansing: "So...when are you coming back, do you think? I hate street parking."

Best Impromptu Production of *Victor/Victoria*
Marie Antoinette's winning costume designer Milena Canonero

Best ABC-Provided Red-Carpet Fun Fact
"Cameron's childhood nickname was Skeletor." Her adult nickname, Trapjaw, will be next year's factoid.

Calmest
Eddie Murphy. Practically Vulcan. Good thing given how things went down.

Sweatiest
Djimon Hounsou's gleaming head

Least Creepy Old Man in the Room
Weirdly, Celine Dion's husband. Who'd have thunk it?

Winner of Final Shout-Out Tally
God, one up on Guillermo del Toro.

ILLUSTRATION BY JASON LEE

I just want to go to the bathroom, that's all. I'm nervous I will not make it to the bathroom. That's the nervousness I have.
—*Babel* director Alejandro González Iñárritu

Mexican, Japanese, black, English," he said. "Art is being celebrated tonight, not race. I think we've got to start rephrasing some of that stuff. Not 'Oh, he's a Mexican director.' No, he's a *director*."

Incidentally, it was also a great night for gay women: In addition to DeGeneres hosting the event, Melissa Etheridge was an upset winner in the Best Original Song category for her theme from *An Inconvenient Truth*. Clutching her Oscar backstage, Etheridge declared, "This is the only naked man that will ever be in my bedroom!"

Thanks to a few too many clip montages, however, the show clocked in at a butt-numbing three hours and 51 minutes, 18 minutes longer than last year. While the ratings were up slightly from 2006, the show's 40.2 million viewers still ranks among the lower tallies in recent years. Inside the Kodak, stars mingling at the bar were confused by this year's maddening reordering of the categories, which meant no major awards until almost an hour into the ceremony. Hard to know when to order that glass of chardonnay.

But it was worth the wait for Best Actress winner Mirren, who delivered one of the most assured speeches of the night. "I certainly thought about what I was going to say about the Queen because I did feel a certain responsibility," she told EW after her win. "I was representing my film, my director and the producers, my country, and the Queen of England." After so many trips to awards-show stages in the past two months, how did she react when her name was called? "She didn't, until she came back with the Oscar saying 'I won an Oscar,'" said her husband, director Taylor Hackford. "I think she was gobstruck." ■ *(Additional reporting by Carrie Kravetz, Jeff Labrecque, Whitney Pastorek, Jessica Shaw, Christine Spines, Adam B. Vary, and Allison Hope Weiner)*

11:17 P.M.
Chris Connelly points to the many statues still left; the show is now scheduled to end in 2012.

11:21 P.M.
Jennifer Hudson sings for 'Dreamgirls,' while her breasts stage a tribute to 'The Great Escape.'

(Clockwise from top) Whitaker in *The Air I Breathe*, Arkin in *Rendition*, and Mirren in *Inkheart*

WHAT'S NEXT

No rest for the winners: Here's what this year's recipients have on the horizon. **BY HANNAH TUCKER**

Following his documentary about the Rolling Stones, expected out late this year, Best Director **MARTIN SCORSESE** will reteam with *The Departed* screenwriter William Monahan on *The Long Play*, a drama about two friends navigating the music industry. Also in the works: an adaptation of a children's novel, *The Invention of Hugo Cabret*.

Best Supporting Actress **JENNIFER HUDSON** will head to the studio to work on her upcoming album with producer Clive Davis.

After lending his voice to Spike Jonze's *Where the Wild Things Are*, Best Actor **FOREST WHITAKER** will fly off with *Winged Creatures*, about a group of strangers (including Dakota Fanning and Guy Pearce) who survive a random shooting. He also recently completed the crime drama *The Air I Breathe* and the fall thriller *Vantage Point*, costarring Sigourney Weaver.

Best Actress **HELEN MIRREN** plays a book collector opposite Jim Broadbent and Brendan Fraser in 2008's *Inkheart*, a big-screen adaptation of Cornelia Funke's young-adult fantasy (the first in a trilogy) about story characters coming to life.

Do we detect a theme? *Little Miss Sunshine*'s **ALAN ARKIN** will play Emily Blunt's father in the black comedy *Sunshine Cleaning*, about enterprising women who mop up crime scenes. You'll also catch this Best Supporting Actor (along with Jake Gyllenhaal, Meryl Streep, and Reese Witherspoon) in the political thriller *Rendition*.

(PAGE 44) WINSLET: AMY SANCETTA/AP; NICHOLSON, HUDSON: CHRIS CARLSON/AP; SCORSESE AND DICAPRIO: MARK J. TERRILL/AP; (PAGE 45) BENOIT: FRANK TRAPPER/CORBIS; MORRICONE AND EASTWOOD: KEVIN WINTER/GETTY IMAGES; COPPOLA, LUCAS, AND SPIELBERG: BRESLIN AND SMITH; FOSTER, VON DONNERSMARCK, MARGE: TERRENCE MCCART/REUTERS; WHITAKER: CHRIS CARLSON/AP; PHOTO: (PAGE 46) MIRREN AND DICAPRIO: MARK J. TERRILL/AP; KODAK THEATRE: COURTESY OF AMPAS; CLOONEY AND BLANCHETT: CHRIS CARLSON/AP; (PAGE 47) SORE AND DICAPRIO: CHRIS CARLSON/AP; CRUZ: DANNY MOLOSHOK/AP; WHITAKER: MARK J. TERRILL/AP; DIAZ: FRANK MICELOTTA/GETTY IMAGES; (THIS PAGE) GONZALEZ INARRITU: REED SAXON/AP; *RENDITION*: SAM EMERSON; *INKHEART*: MURRAY CLOSE

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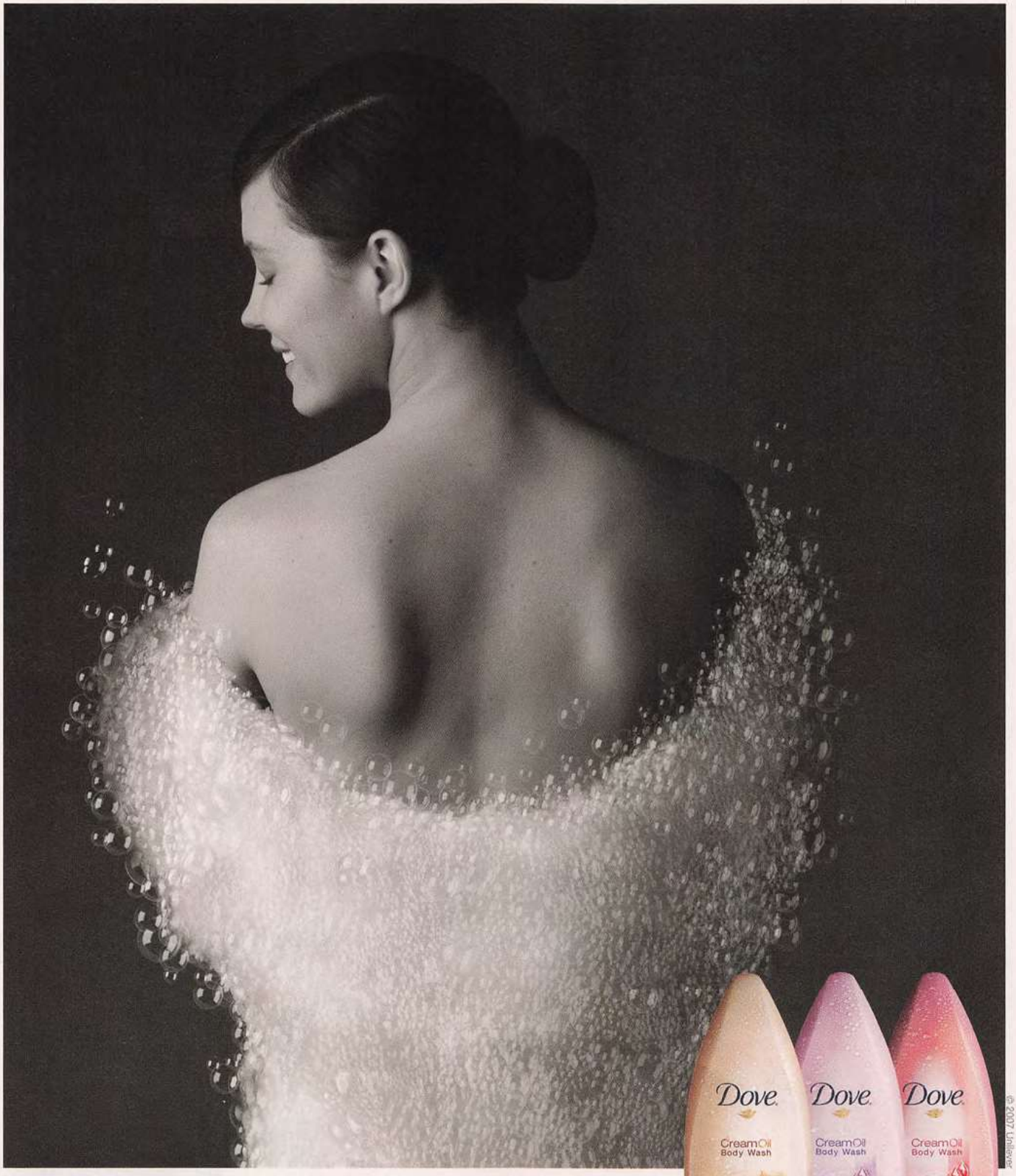

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THE UPSETS

No love for Eddie—or the 'Dreamgirls' songs—plus a foreign-film sleeper

BY GREGORY KIRSCHLING

Arkin bests Murphy (below) in the Supporting Actor category; Foreign Language Film loser *Pan's Labyrinth*; and Best Original Song winner Etheridge

MURPHY'S LAW

It was the kind of surprise we've come to expect from the supporting categories, but how, exactly, did Alan Arkin eclipse Eddie Murphy for Best Supporting Actor? While Murphy enjoyed front-runner status, Arkin campaigned quietly but effectively, hitting only a few key events, like an American Cinematheque tribute in L.A. on Jan. 21. And many feel the post-nomination release of Murphy's lowbrow comedy *Norbit* hurt him. Estelle Lasher, Arkin's manager, says "everybody" she talked to cited *Norbit*: "I don't think there was one person that didn't call me and say, 'This is kind of good [for Arkin].'"

But one longtime Oscar campaigner argues that *Norbit* had no effect at all. "It was meaningless," he says, also dismissing the theory that Hollywood feels antipathy toward the notoriously reclusive star. "You keep hearing 'People don't like Eddie.' And that's true. There are a lot of people who don't like him. But they nominated him!" This insider felt that in a race so competitive, the deciding factor may have been simply that Arkin's film was up for Best Picture while Murphy's *Dreamgirls* was not.

THE VERY GOOD GERMAN

For a minute, it looked like *Pan's Labyrinth* would rule the night. Mexican director Guillermo del Toro's dark Spanish-language fantasy—nominated for six awards—won early on for its art direction, cinematography, and makeup. But then it lost Best Foreign Language Film to Germany's *The Lives of Others*. What happened? Chances are those who voted for *Labyrinth* in the technical categories didn't even vote for Foreign Language Film. Academy rules dictate that you must see all five nominees in a theater (no screeners allowed!) to vote in the category, and the Academy estimates that no more than 500 of its 5,800 members did that this year. "The people that vote are very rigorous, or are fans of foreign-language films," explains Tom Bernard, co-president of Sony Pictures Classics, which distributes *Lives*. These diehards might favor a more traditional pic like *Lives* over a violent, popular fantasy like *Labyrinth* (already the highest-grossing Spanish-language film in the U.S.). After all, in 2002 the Bosnian war drama *No Man's Land* won over the French hit *Amélie*. "A lot of people saw *Pan's* and loved it," says Mark Johnson, chair of the Academy's foreign-film committee, "but they hadn't seen *Lives* and didn't know how good it was. Those of us who'd seen all five nominees knew how strong a year it was, and that it wasn't a lock for anybody."

SONG SUNG GREEN

"You'd probably like to hear that we were so miffed about Melissa Etheridge winning best song that we all went out and bought Hummers," jokes *Dreamgirls* producer Laurence Mark. The musical supplied three of the five nominees, yet they all lost to Etheridge's "I Need to Wake Up" from the Al Gore documentary *An Inconvenient Truth*. While Mark declined to speculate, it's possible that the *Dreamgirls* tunes split the vote, or that people just *really* didn't like the movie.

But one, more elaborate theory involves the stringent voting process for Best Documentary, which (like the foreign-film category) demands that members see all five nominees in the theater. As another Oscar campaign veteran explains: "If I love *An Inconvenient Truth* and I want to vote for it, and I'm too lazy to go to the Academy to see the five nominees, I can vote instead for *An Inconvenient Truth* in another category," like song. Plus, think of all the natural resources these Academy members saved by not driving to the theater.

11:54 P.M.
Philip Seymour Hoffman gives Helen Mirren her Oscar at blazing speed, and a sleepy nation cheers.

12:04 A.M.
Best Actor Forest Whitaker's speech proves no one melds humility and fugue state like the Whit.

12:07 A.M.
Martin Scorsese gets his Oscar, finally joining the esteemed ranks of Costner, Sorvino, and Borgnine.

12:14 A.M.
'The Departed' wins, the show ends, and the 'Little Miss Sunshine' bus is sold for parts. —Josh Wolk

ARKIN: LESTER COHEN/WIREIMAGE.COM; *PAN'S LABYRINTH*: TERESA ISASI; ETHERIDGE: FRANCIS SPECKER/LANDOV; MURPHY: AP

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READERS' CHOICE

In a poll on EW.com, we asked you to judge this year's Oscars, from the prizes to the fashions. Envelopes, please...

Who had the best dress?

19%	17%	5%	28%	31%
Cate Blanchett	*Penélope Cruz*	*Jennifer Lopez*	*Helen Mirren*	*Reese Witherspoon*

Which do you think should have won Best Picture?

- 6% *'The Queen'*
- 8% *'Letters From Iwo Jima'*
- 11% *'Babel'*
- 21% *'Little Miss Sunshine'*
- **54%** *'The Departed'*

What's your verdict on Nicole Kidman's Balenciaga gown?

51% *Love it!*

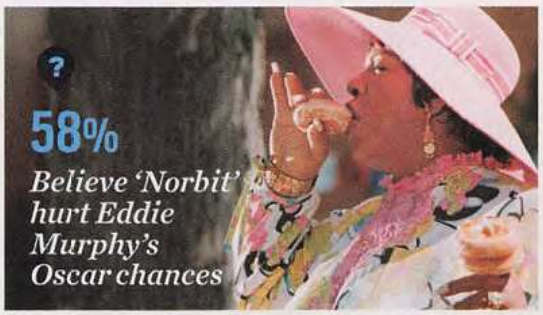
49% *Hate it!*

What was the biggest surprise of the night?

- 42% Alan Arkin wins Supporting Actor
- 28% Germany's 'The Lives of Others' tops 'Pan's Labyrinth' for Foreign Language Film
- 16% Melissa Etheridge wins Original Song
- 10% 'Happy Feet' wins Animated Feature
- 4% That Gwyneth Paltrow has the best Spanish accent of the evening

Who's your fave Oscar host?

51%	21%	4%	6%	18%
Billy Crystal	Ellen DeGeneres	Whoopi Goldberg	Chris Rock	Jon Stewart



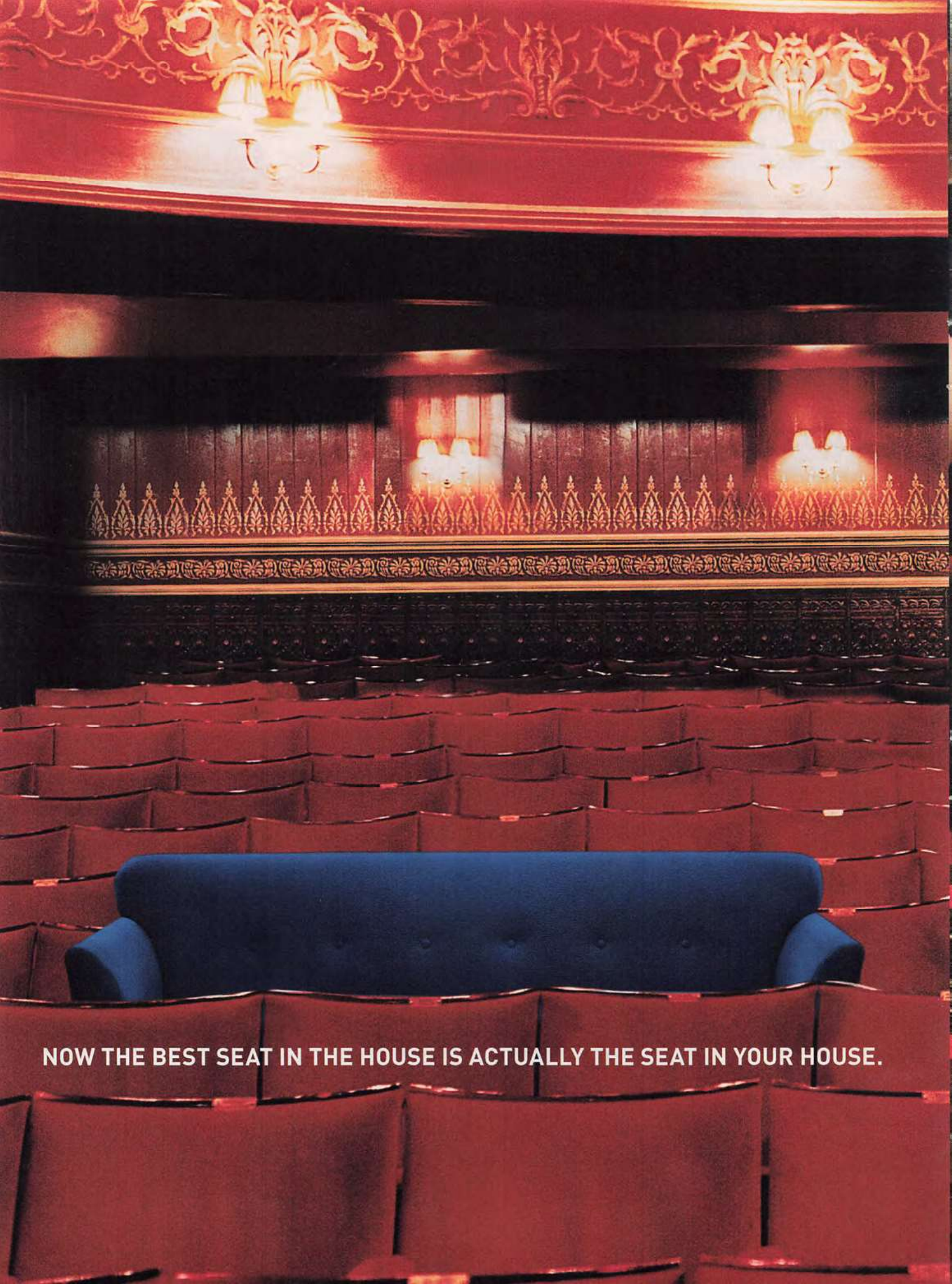
58% *Believe 'Norbit' hurt Eddie Murphy's Oscar chances*

When did you turn off the Oscar telecast?

9:00 PM	10:00 PM	11:00 PM	12:00 AM
10% Right after the sound effects choir performed	7% Right after the Jean Hersholt Award for Sherry Lansing	8% Right after the Honorary Oscar for Ennio Morricone	4% Right after the "In Memoriam" reel

71% Right after 'The Departed' won Best Picture

BLANCHETT: WITHERSPOON: KEVORK DJANSEZIAN/AP; CRUZ: FRAZER HARRISON/GETTY IMAGES; LOPEZ: STEVE GRANITZ/WIREIMAGE.COM; MIRREN: KIDMAN: SARA DE BOER/RETNA LTD.; CRYSTAL: EVAN AGOSTINI/GETTY IMAGES; DEGENERES: DENNIS VAN TINE/LFI; GOLDBERG: CHRIS FARINA/WIREIMAGE.COM; ROCK: MARK SULLIVAN/WIREIMAGE.COM; STEWART: JAMIE MCCARTHY/WIREIMAGE.COM; NORBIT: BRUCE MCBROOM; SOUND EFFECTS CHOIR: MICHAEL CAULFIELD/WIREIMAGE.COM; LANSING: KEVIN WINTER/GETTY IMAGES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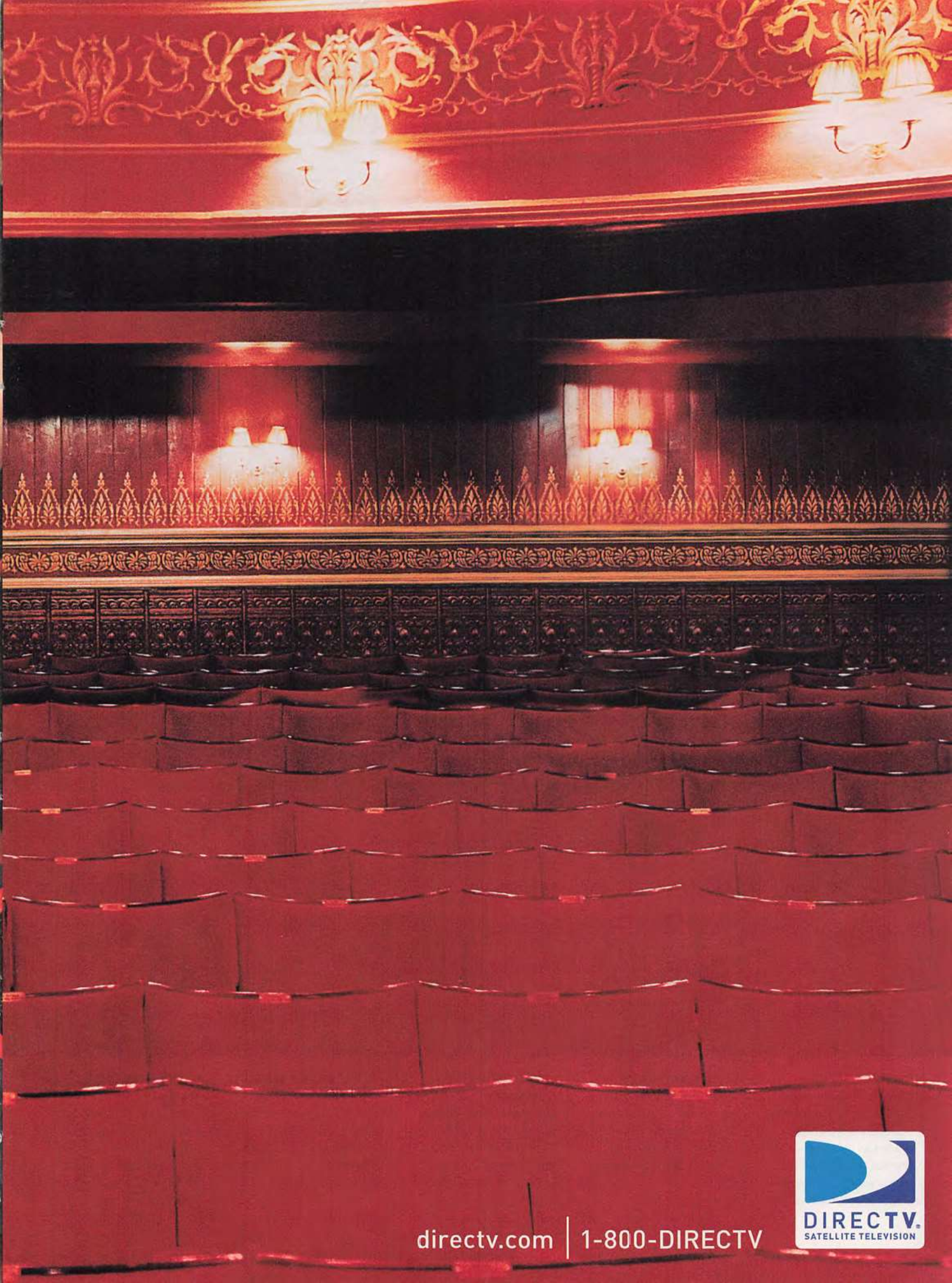
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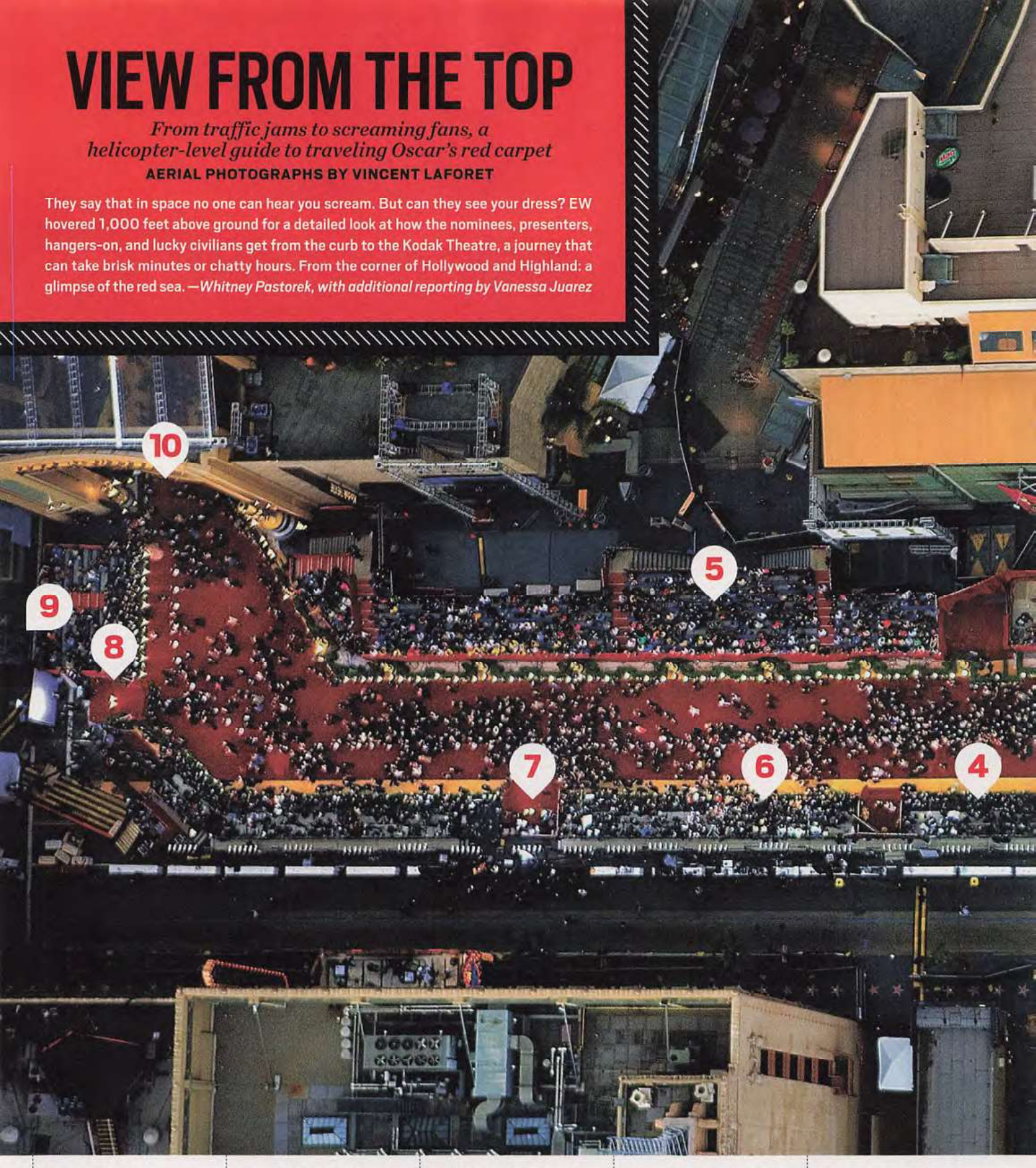
VIEW FROM THE TOP

From traffic jams to screaming fans, a helicopter-level guide to traveling Oscar's red carpet

AERIAL PHOTOGRAPHS BY VINCENT LAFORET

They say that in space no one can hear you scream. But can they see your dress? EW hovered 1,000 feet above ground for a detailed look at how the nominees, presenters, hangers-on, and lucky civilians get from the curb to the Kodak Theatre, a journey that can take brisk minutes or chatty hours. From the corner of Hollywood and Highland: a glimpse of the red sea. *—Whitney Pastorek, with additional reporting by Vanessa Juarez*



1. THE TRAFFIC
Close to 600 limos will deliver people to the Kodak. "Get here early. There's always an hour-and-a-half line out there in your car," warns writer Paul Haggis, a winner last year for *Crash*.

2. THE ARRIVALS
Everybody's gotta start somewhere: The arrivals area—where the 500-foot-long carpet begins—is Oscar's biggest melting pot.

3. THE SECURITY
This massive tent—full of guards and metal detectors—opens at 3 p.m. Upon exiting, the famous veer to the left, the not-so-famous to the right.

4. THE FLASHBULBS
"I like the weather," said Corbis photographer Frank Trapper, one of 350 credentialed members of the media. "Overcast is good for pictures."

5. THE BLEACHERS
There's a lottery to score one of these 600-odd seats...unless you're Sandi Stratton or Babe Churchill, proud "bleacher creatures" for 38 years. Fans start arriving at 6:30 a.m.

4:32 PM

6. THE REPORTERS
CATE! CATE! CATE, WHO ARE YOU WEARING?! CATE, ONE QUESTION! [*She walks away.*] Fine. GWYNETH! GWY—

7. THE MAIN STAGE
Also known as "A stage" (there are three) among the red-carpet crew. Chris Connelly hosted ABC's preshow interviews here.

8. THE TV CAMERAS
A jib operator named Joe uses a crane to look for the shots that lead into commercial breaks. Excited, Joe? "Like a pit bull on a toddler."

9. THE BRIDGE
Where the all-powerful fashion critics sit in judgment, gazing down with their beady, snarky little eyes at the endless avenue of cleavage.

10. THE ENTRANCE
Everyone clumps up again to take one of the 3,300 seats in the theater, especially around 5:15 p.m., when an announcer starts hollering "Take your seats!"

(NEXT SPREAD) BLUNT: DICAPRIO; HALEY: REED SAXON/AP; RIVERS: FRAZER HARRISON/GETTY IMAGES; BIEL, HUDSON: AMY SANCETTA/AP; PINKETT SMITH: KEVORK DJANSEZIAN/AP; OSBORNE: MAURY PHILLIPS/WIREIMAGE.COM; SMITH: JEFF VESPA/WIREIMAGE.COM

ZOOM LENS

A closer look at the carpet klatch

1. EMILY BLUNT

Though none of the *Devil Wears Prada* stars lived up to their characters' couture standards, Blunt, in electric-blue Calvin Klein, came close.

2. JOAN RIVERS

TV Guide Channel cohost Greg Proops said he and Melissa Rivers planned to "run herd" on the notorious carpetista so she wouldn't drop an F-bomb on live TV.

3. JESSICA BIEL

The *Home of the Brave* star is high on the list for the American Forces Network's crew, as are Clint Eastwood and Tom Hanks.

4. THE VELVET ROPE

It separates the presenters and nominees (below the rope) from the plebeians (above). Hang near the center to see press-shy celebs like Leonardo DiCaprio whiz by.

AND THE AWARD FOR BEST

Home Theater Professionals recommend

Source: Independent survey of CEDIA Certified Professional Installers.

5. JADA PINKETT SMITH & SHERRY LANSING

Will's wife (and Jaden's mom) shows off her golden Carolina Herrera gown to humanitarian-award winner Lansing.

6. THE ACADEMY'S CELEBRITY GREETER

Robert Osborne—who acts as emcee for everyone in the arrivals area—interviews...

7. JENNIFER HUDSON & BILL CONDON

As J. Hud takes questions with the *Dreamgirls* director, her shrug is, appropriately, visible from space.

8. WILL & JADEN SMITH

Papa Smith charms the throngs of bleacher fans. Jaden, meanwhile, succeeds in getting a full side of his Rubik's Cube totally white.

9. JACKIE EARLE HALEY

The *Little Children* nominee revels in the surprising second chapter of his career.

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the BEST

PENÉLOPE CRUZ
IN ATELIER VERSACE
The definition of an Oscar dress: gorgeous color, perfect fit, epic style. By nailing all three, the *Volver* star left the rest of this year's mostly unadventurous gowns in her stunning, ruffled wake.

the FASHIONS

From the trains to the train wrecks, here's a look at the sea of Easter egg hues and bare shoulders that ruled the red carpet. Plus, is that crazy dress really biodegradable?

BY WHITNEY PASTOREK

the **BEST**

JENNIFER LOPEZ
IN MARCHESA

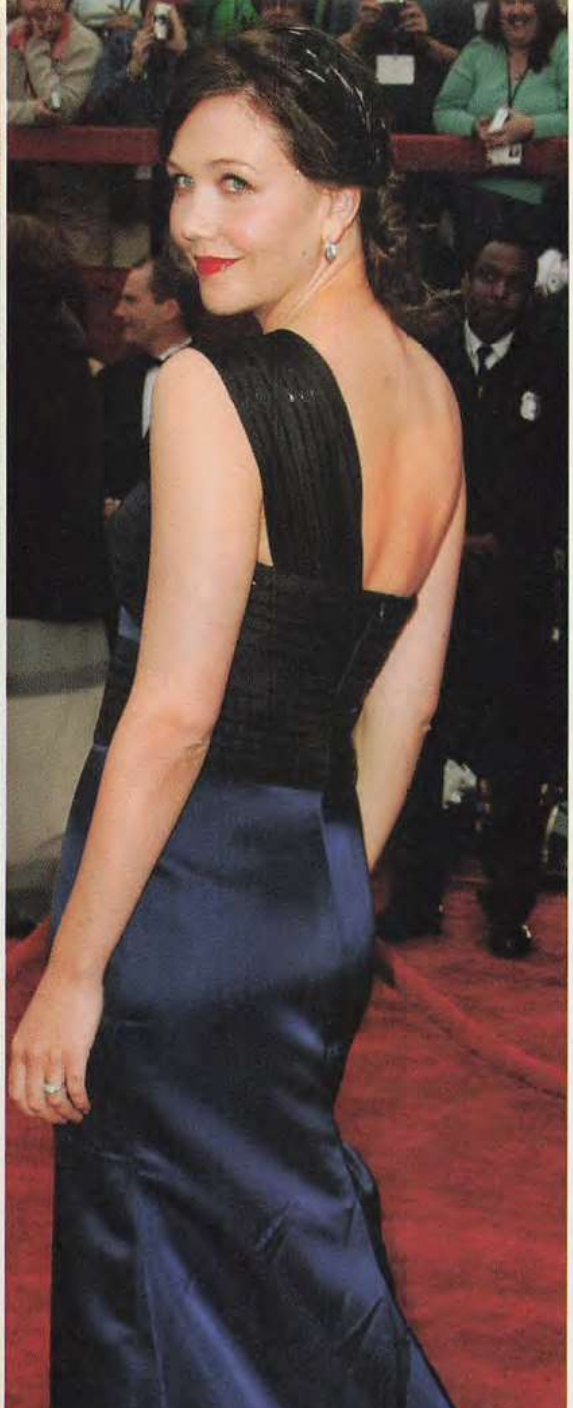
Crystal strands, subtle color, and 20-carat gray diamond earrings enhanced J. Lo's lavish Grecian silhouette—and while empire waists are hard to pull off, this is how you do it. Husband Marc Anthony's response when we asked if he liked his date's dress? "*Look* at her!" he said, eyes bulging. We did.

REESE WITHERSPOON
IN NINA RICCI

Daddy's little girl ain't a girl no more: Witherspoon completed her eye-opening run through awards season with this deep purple flounce, and sent a million blondes running to cut bangs during the commercial break.

CATE BLANCHETT
IN ARMANI PRIVÉ

Blanchett's silver crystal mesh gown left little room for error (or lunch), but she pulled it off with immaculate grace. Plus, love that tulle overlay, which prevented the dreaded stretchy-suit-of-armor look.



MAGGIE GYLLENHAAL
IN PROENZA SCHOULER

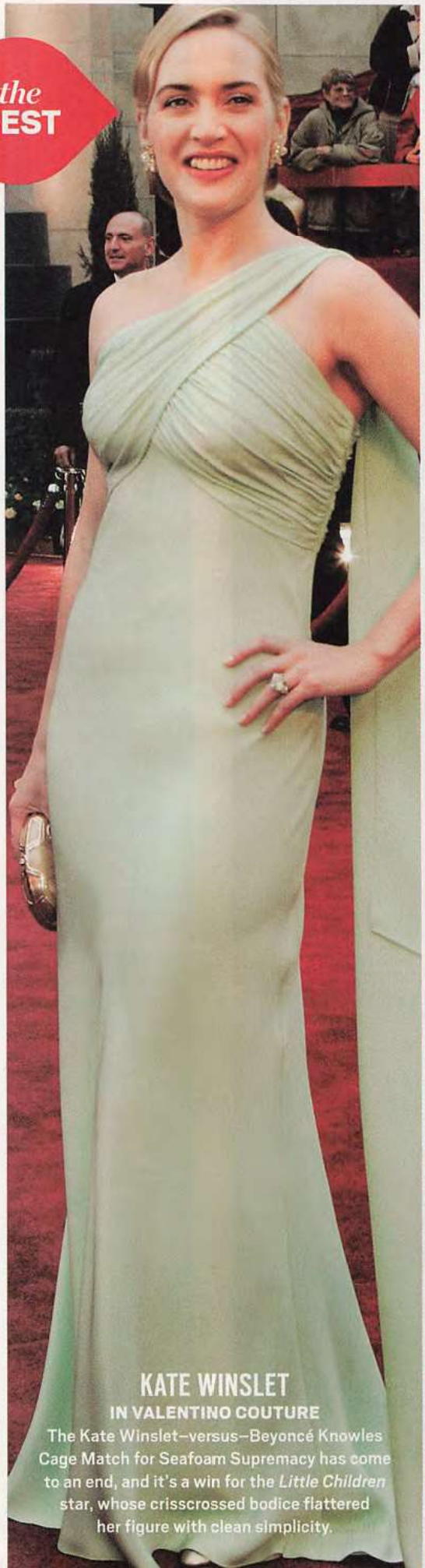
The one-shouldered navy satin stood out for its maturity, but never fear, indie fans! With those wacky feather details at the hem and in her hair, your darling hasn't completely abandoned her quirky sensibility. Yet.

Chilcott

GREEN PIECE

On a night when the word *green* transcended box office profits, *An Inconvenient Truth* co-producer Lesley Chilcott took the renewable cake by wearing a biodegradable outfit: Her Linda Loudermilk gown was made from organic bamboo corduroy (softer than it sounds) and her ring from recycled metals. Nice job—someone finally made up for Lizzy Gardiner's 1995 American Express card crime against nature.

the **BEST**



KATE WINSLET

IN VALENTINO COUTURE

The Kate Winslet–versus–Beyoncé Knowles Cage Match for Seafoam Supremacy has come to an end, and it's a win for the *Little Children* star, whose crisscrossed bodice flattered her figure with clean simplicity.

QUEEN LATIFAH

IN CARMEN MARC VALVO

2007's refreshingly full-figured red carpet was crowned by this tuxedo gown, yet confusion reigned. Was it black? 'Cause in the sun, it looked sort of navy... "It's blavy!" resolved Latifah.

HELEN MIRREN

IN CHRISTIAN LACROIX

When you've got 30-year-old male friends texting you during arrivals to ask if you'll give Mirren their digits, this shimmering gold-leaf dress and its plunging V-neck are doing their job.

RACHEL WEISZ
IN VERA WANG

Take your finger. Place it horizontally in front of your eyes. Position it to block that bizarre vintage Cartier diamond pendant necklace. Now: Isn't Ms. Weisz elegant, draped in platinum satin?

RINKO KIKUCHI
IN CHANEL COUTURE

This classy sheath "just fit my feeling today," the *Babel* nominee said through a translator. And we vastly prefer that feeling to whatever resulted in her wearing a collection of Chanel bath loofahs to the Golden Globes (inset).

SEWIN' THEIR WILD COATS

THE GOOD
Mark Wahlberg cleaned up great in a classic Armani tux—*love* the black buttons on that crisp white shirt!

THE BAD
Oh, Quincy Jones. You are a musical genius with a lovely daughter, but you still can't wear pajamas on Oscar night.

THE UNEX-PLAINABLE
Hey, Peter O'Toole! Why are you wearing a purple smoking jacket? "Why not?" Indeed, sir!

the **WORST**

CAMERON DIAZ

IN VALENTINO COUTURE

Pick a metaphor: Dinner napkin? Origami swan? Paper cone full of *pommes frites*? Whatever you see in the blank palette of Diaz's dress, it's certainly more interesting than trying to figure out whether her tan is real.

MERYL STREEP

IN PRADA, OF COURSE

"Since she's nominated for [*The Devil Wears Prada*], I feel like she has a responsibility to blow it out of the solar system," said *Project Runway* guru Tim Gunn before the show. Alas, only her hippie-art-teacher necklace seemed alien.

ANNE HATHAWAY

IN VALENTINO

Having learned nothing from being in that movie where a frumpy girl gets glam, Hathaway drowned in two ginormous flat bows, and the white lace did her porcelain complexion no favors.

QUICK CHANGE

Outside bad; onstage good

BEYONCÉ KNOWLES

Singing "Listen" in a maroon Elie Saab, Beyoncé stole the spotlight back from her *Dreamgirls* pal.

JENNIFER HUDSON

Despite its precarious cleavage situation, this glittery red Michael Kors jersey gown flattered her curves...no pockets required.

JENNIFER HUDSON

IN OSCAR DE LA RENTA

Technically, the Best Supporting Actress winner was sporting a "metallic python bolero." But no matter what fancy fashion terms you throw at that silver shoulder shrug, it still won't make it okay.

BEYONCÉ KNOWLES

IN ARMANI PRIVÉ

Having lost the Seafoam Cage Match to Kate Winslet, poor washed-out Beyoncé could only wonder what to do with her beaded shoulder strap after the show. Perhaps add it to a macramé plant holder!

the **SPLITS**

NICOLE KIDMAN
IN BALENCIAGA

What works in person doesn't always translate on TV: While the arrivals line swooned at Kidman's regal red, home viewers worried that the huge bow, reminiscent of Charlize Theron's shoulder monster last year, might attack Abigail Breslin.

GWYNETH PALTROW
IN ZAC POSEN

Beneath the perfect hair and makeup, Gwynnie's apricot cap-sleeve number was this year's most modern statement. But there's a fine line between "modern" and "yeesh," and that peekaboo bodice may have just hopped it.

A LITTLE DITTY 'BOUT JACK & DIANE

So we sat through the human sculptures, the tambourine number, and the huffing choir...but with five minutes to go, the real Oscars finally appeared on stage in the persons of Jack Nicholson and Diane Keaton, whose presentation of the award for Best Picture was sexy, sophisticated, and surprising. We'd had plenty of time to ponder his bald head as it leered up at us throughout the ceremony, but no one could have predicted her bald hands, as the usually overclad actress went without gloves, hat, or a starched collar for the first time in recent memory. In a cinched-waist Ralph Lauren ensemble, she nuzzled her *Something's Gotta Give* costar, and together they blissfully reminded us why we were watching in the first place.

(Additional reporting by Alice Lee Tebo)

CRUZ: LOPEZ: CHILCOTT: WINSLET: MIRREN: LATIFAH: WAHLBERG: DIAZ: HUDSON: KNOWLES INSET: KIDMAN: AP: WITHERSPOON: GANDOLFINI: WEISZ: GETTY IMAGES: BLANCHETT: APPLEGATE: GETTY IMAGES: UTLEY/RAE: JONES: D'ONOFRIO: RUSSELL: STEVE GRANITZ/WIREIMAGE.COM: KIKUCHI: STREEP: HATHAWAY: MICHAEL GERMANA/LONDON FEATURES: KIKUCHI INSET: FILMMAGIC.COM: PALTROW: MARCOCCHI GIULIO/SIPA: THERON: ENTERTAINMENT WEEKLY: HUDSON INSET: NICHOLSON AND KEATON: AP

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the PARTIES

They came, they saw, they cocktailed. EW takes you beyond the air-kissing and the canapés at four L.A. Oscar fetes

"Everything that involved Leo DiCaprio. Everything!"
—on which Oscar films Winslet was rooting for

Kate Winslet gets face time with her *Titanic* costar DiCaprio

VANITY FAIR GALA

Mortons

The 14th annual post–Academy Awards bash was, as usual, *the* place to be. (Elton John even ran over after his own Oscar-viewing party.) Among those navigating the endless sea of celebrities (and encircling winners Martin Scorsese, Jennifer Hudson, and Forest Whitaker): Tobey Maguire, George Lucas, Rachel Weisz, Vince Vaughn, and Ben Stiller—the latter not in the flesh, but pictured this year on the event's signature lollipops. Indeed, the place was so overrun with film-star gazers (Anderson Cooper, Maria Sharapova, Gwen Stefani...) that Gael García Bernal and Sacha Baron Cohen were forced to take their chat into a corner under the elegant tent. Perhaps it was this congestion that caused Cinderellas like Meryl Streep and Gwyneth Paltrow to depart before midnight. "The Oscars are a bit like the Super Bowl," said George Hamilton on his way out. "They went an hour too long so now I'm beat."

Harry Dean Stanton, Dennis Hopper, and Sean Penn

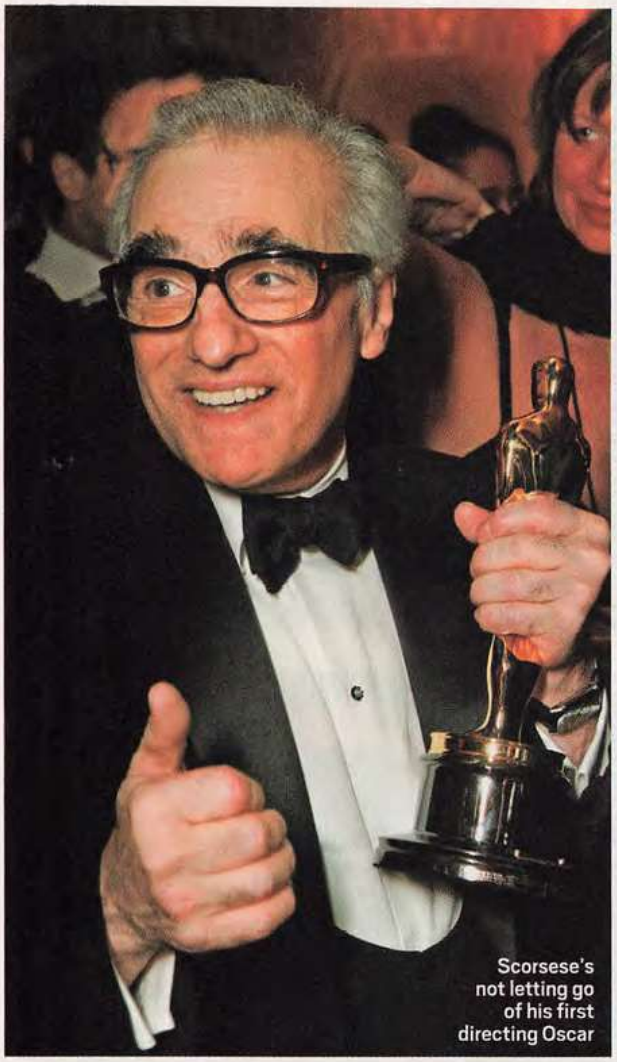
Oprah Winfrey, Mary J. Blige, and Kendu Isaacs watch the live telecast

Madonna attended with director husband Guy Ritchie

Who's the man? Hugh Jackman suggests Daniel Craig

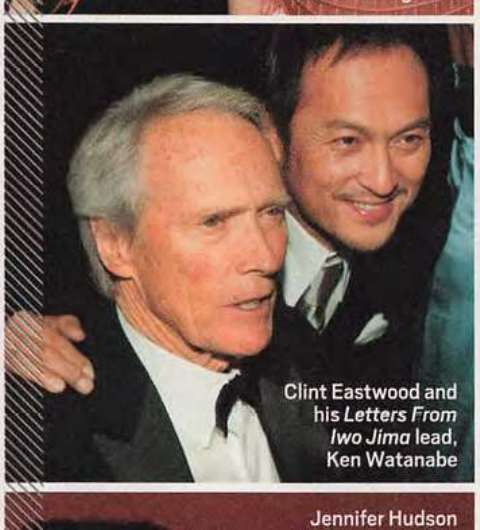
(Right to left) Keisha and Forest Whitaker, John Travolta and Kelly Preston, Diddy, and an unidentified guest

Previous Best Actresses Nicole Kidman and Streep



Scorsese's not letting go of his first directing Oscar

Melissa Etheridge with Abigail Breslin, who came with a Curious George doll



Clint Eastwood and his *Letters From Iwo Jima* lead, Ken Watanabe

Jennifer Hudson plays in her Roberto Cavalli party dress

THE GOVERNORS BALL

The Grand Ballroom

Oscar's official after-party had a new, casual vibe: The usually grand, seated dinner was made over with low-slung couches and eight organic-food stations. Still, the guest list was as A-list as ever, thanks to Clint Eastwood, Leonardo DiCaprio, and the Queen herself, Helen Mirren. "I loved Ellen," the Best Actress winner said of host DeGeneres. "Thanks to her, there was no bitchiness."

at THE PARTY *with* ALAN ARKIN

EW: Were you surprised by your Best Supporting Actor win?

ARKIN: Well, *somebody* wasn't surprised, because there were enough people in there who voted for me! [But] I was surprised—and I voted for me. I thought I was pretty good.

EW: When did you write your speech?

ARKIN: I wrote it last night. I thought: If I win, I have to say something that I actually care about. I've worked 35 years for this.

EW: So, what are your plans for the rest of the night?

ARKIN: I'm gonna have dinner and watch television at the hotel.

(PREVIOUS SPREAD) WINSLET AND DICAPRIO: RICHARD YOUNG/STARTRAKSPHOTO.COM; ALL OTHERS: ERIC CHARBONNEAU/WIREIMAGE.COM; (THIS PAGE) EASTWOOD AND WATANABE: COURTESY OF AMPAS; ALL OTHERS: ALEX BERLINER/BERLINER STUDIO/BEIMAGES

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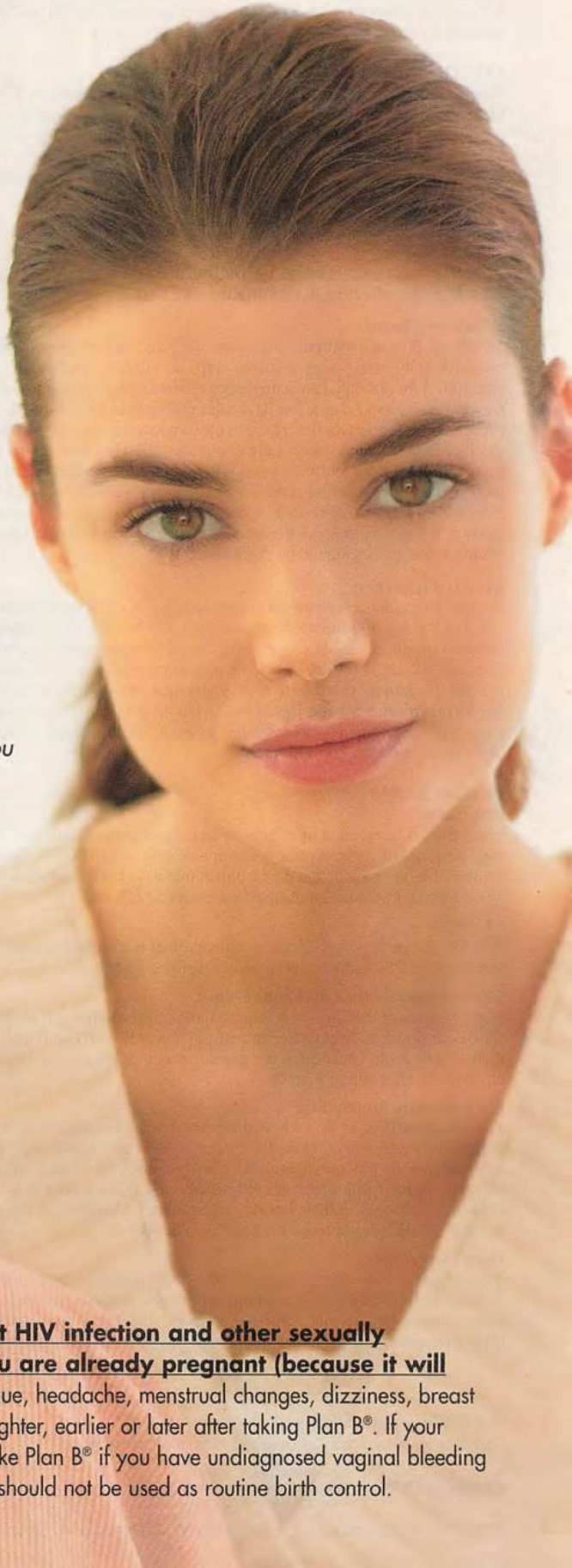

Plan B® emergency contraception can still prevent a pregnancy *after* you've had contraceptive failure or unprotected sex.

- Take Plan B® as directed within 72 hours after unprotected sex to reduce your chance of pregnancy by 89%. *But the sooner you take Plan B® within those 72 hours, the more effective it is.*
- Go to Plan B® only for emergencies. While Plan B® is FDA approved and safe to use, it shouldn't be used as your routine birth control.

Plan B® is available by prescription only for women age 17 and younger.

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www.go2planB.com 1-800-330-1271

Important safety information: Plan B® does not protect against HIV infection and other sexually transmitted diseases (STDs). You should not take Plan B® if you are already pregnant (because it will not work). Side effects with Plan B® include nausea, abdominal pain, fatigue, headache, menstrual changes, dizziness, breast tenderness, vomiting, and diarrhea. Menstrual bleeding may be heavier or lighter, earlier or later after taking Plan B®. If your period is more than a week late, pregnancy should be considered. Do not take Plan B® if you have undiagnosed vaginal bleeding or are allergic to levonorgestrel or any of the ingredients in Plan B®. Plan B® should not be used as routine birth control.

Please see important Product Information on adjacent page.

Plan B® (Levonorgestrel) Tablets, 0.75 mg

Brief Summary (See Package Brochure For Full Prescribing Information)

Rx only for women age 17 and younger

For women age 17 and younger, Plan B® is a prescription-only emergency contraceptive. Plan B® is intended to prevent pregnancy after known or suspected contraceptive failure or unprotected intercourse. Emergency contraceptive pills (like all oral contraceptives) do not protect against infection with HIV (the virus that causes AIDS) and other sexually transmitted diseases.

CONTRAINDICATIONS

Progestin-only contraceptive pills (POPs) are used as a routine method of birth control over longer periods of time, and are contraindicated in some conditions. It is not known whether these same conditions apply to the Plan B® regimen consisting of the emergency use of two progestin pills. POPs however, are not recommended for use in the following conditions:

- Known or suspected pregnancy
- Hypersensitivity to any component of the product

WARNINGS

Plan B® is not recommended for routine use as a contraceptive.
Plan B® is not effective in terminating an existing pregnancy.

Effects on Menses

Menstrual bleeding patterns are often irregular among women using progestin-only oral contraceptives and in clinical studies of levonorgestrel for postcoital and emergency contraceptive use. Some women may experience spotting a few days after taking Plan B®. At the time of expected menses, approximately 75% of women using Plan B® had vaginal bleeding similar to their normal menses, 12-13% bled more than usual, and 12% bled less than usual. The majority of women (87%) had their next menstrual period at the expected time or within ± 7 days, while 13% had a delay of more than 7 days beyond the anticipated onset of menses. If there is a delay in the onset of menses beyond 1 week, the possibility of pregnancy should be considered.

Ectopic Pregnancy

Ectopic pregnancies account for approximately 2% of reported pregnancies (19.7 per 1,000 reported pregnancies). Up to 10% of pregnancies reported in clinical studies of routine use of progestin-only contraceptives are ectopic. A history of ectopic pregnancy need not be considered a contraindication to use of this emergency contraceptive method. Health providers, however, should be alert to the possibility of an ectopic pregnancy in women who become pregnant or complain of lower abdominal pain after taking Plan B®.

PRECAUTIONS

Pregnancy

Many studies have found no effects on fetal development associated with long-term use of contraceptive doses of oral progestins (POPs). The few studies of infant growth and development that have been conducted with POPs have not demonstrated significant adverse effects.

STD/HIV

Plan B®, like progestin-only contraceptives, does not protect against HIV infection (AIDS) and other sexually transmitted diseases.

Physical Examination and Follow-up

A physical examination is not required prior to prescribing Plan B®. A follow-up physical or pelvic examination, however, is recommended if there is any doubt concerning the general health or pregnancy status of any woman after taking Plan B®.

Carbohydrate Metabolism

The effects of Plan B® on carbohydrate metabolism are unknown. Some users of progestin-only oral contraceptives (POPs) may experience slight deterioration in glucose tolerance, with increases in plasma insulin; however, women with diabetes mellitus who use POPs do not generally experience changes in their insulin requirements. Nonetheless, diabetic women should be monitored while taking Plan B®.

Drug Interactions

Theoretically, the effectiveness of low-dose progestin-only pills is reduced by hepatic enzyme-inducing drugs such as the anticonvulsants phenytoin, carbamazepine, and barbiturates, and the antituberculosis drug rifampin. No significant interaction has been found with broad-spectrum antibiotics. It is not known whether the efficacy of Plan B® would be affected by these or any other medications.

Nursing Mothers

Small amounts of progestin pass into the breast milk in women taking progestin-only pills for long-term contraception resulting in steroid levels in infant plasma of 1-6% of the levels of maternal plasma. However, no adverse effects due to progestin-only pills have been found on breast-feeding performance, either in the quality or quantity of the milk, or on the health, growth or development of the infant.

Pediatric Use

Safety and efficacy of progestin-only pills have been established in women of reproductive age for long-term contraception. Safety and efficacy are expected to be the same for postpubertal adolescents under the age of 16 and for users 16 years and older. Use of Plan B® emergency contraception before menarche is not indicated.

Fertility Following Discontinuation

The limited available data indicate a rapid return of normal ovulation and fertility following discontinuation of progestin-only pills for emergency contraception and long-term contraception.

ADVERSE REACTIONS

The most common adverse events in the clinical trial for women receiving Plan B® included nausea (23%), abdominal pain (18%), fatigue (17%), headache (17%), and menstrual changes. The table below shows those adverse events that occurred in ≥ 5% of Plan B® users.

Table 3: Adverse Events in ≥ 5% of Women, by % Frequency

Most Common Adverse Events	Plan B® Levonorgestrel N=977 (%)
Nausea	23.1
Abdominal Pain	17.6
Fatigue	16.9
Headache	16.8
Heavier Menstrual Bleeding	13.8
Lighter Menstrual Bleeding	12.5
Dizziness	11.2
Breast Tenderness	10.7
Other complaints	9.7
Vomiting	5.6
Diarrhea	5.0

Plan B® demonstrated a superior safety profile over the Yuzpe regimen for the following adverse events:

- Nausea: Occurred in 23% of women taking Plan B® (compared to 50% with Yuzpe)
- Vomiting: Occurred in 6% of women taking Plan B® (compared to 19% with Yuzpe)

DRUG ABUSE AND DEPENDENCE

There is no information about dependence associated with the use of Plan B®.

OVERDOSAGE

There are no data on overdosage of Plan B®, although the common adverse event of nausea and its associated vomiting may be anticipated.

Mfg. by Gedeon Richter, Ltd., Budapest, Hungary
for Duramed Pharmaceuticals, Inc.
Subsidiary of Barr Pharmaceuticals, Inc.
Pomona, New York 10970
Phone: 1-800-330-1271
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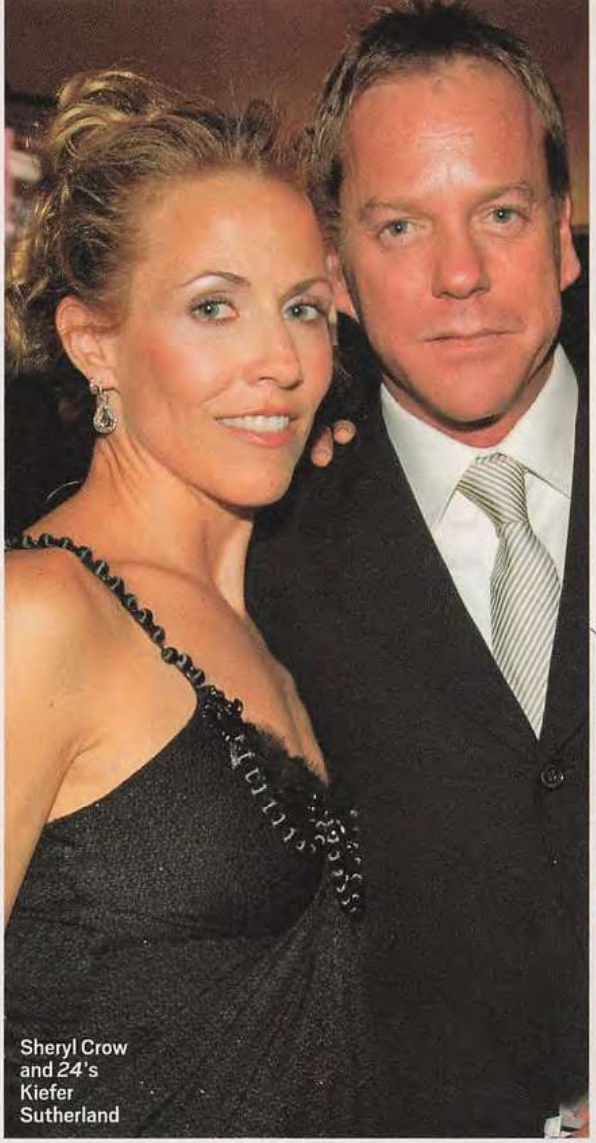


Sheryl Crow and *24*'s Kiefer Sutherland

That's Elton planting one on pal Simon Cowell

Sharon Stone and Jon Bon Jovi

ELTON JOHN'S BASH

Pacific Design Center

Guests at the singer's viewing party participated in a live auction (Diddy bid $65,000 for a David Beckham soccer lesson but lost) and were serenaded with a duet of "Tiny Dancer" by James Blunt and Sir Elton.

EW/GORE PARTY

Casa Banderas

Three days before his documentary *An Inconvenient Truth* nabbed an Oscar, the ex–vice president mingled with stars at an eco-friendly bash thrown by EW at the home of Melanie Griffith and Antonio Banderas.

Banderas, Griffith, Tipper and Al Gore

"Don't take it all for granted. And don't wait around for opportunity to seek you out."
—career lessons Haley's learned

Jackie Earle Haley and *Heroes*' Hayden Panettiere

Grey's Anatomy costars Justin Chambers, Sara Ramirez, and Kate Walsh

Written and reported by Dave Karger, Whitney Pastorek, Jessica Shaw, Lindsay Soll, Christine Spines, and Allison Hope Weiner

CROW AND SUTHERLAND: STONE AND BON JOVI: KEVIN MAZUR/WIREIMAGE.COM; COWELL AND JOHN: DIMITRIOS KAMBOURIS/WIREIMAGE.COM; BANDERAS, GRIFFITH, THE GORES, AND *GREY* COSTARS: JEFF VESPA/WIREIMAGE.COM; HALEY AND PANETTIERE: MICHAEL CAULFIELD/WIREIMAGE.COM

THE MORNING AFTER

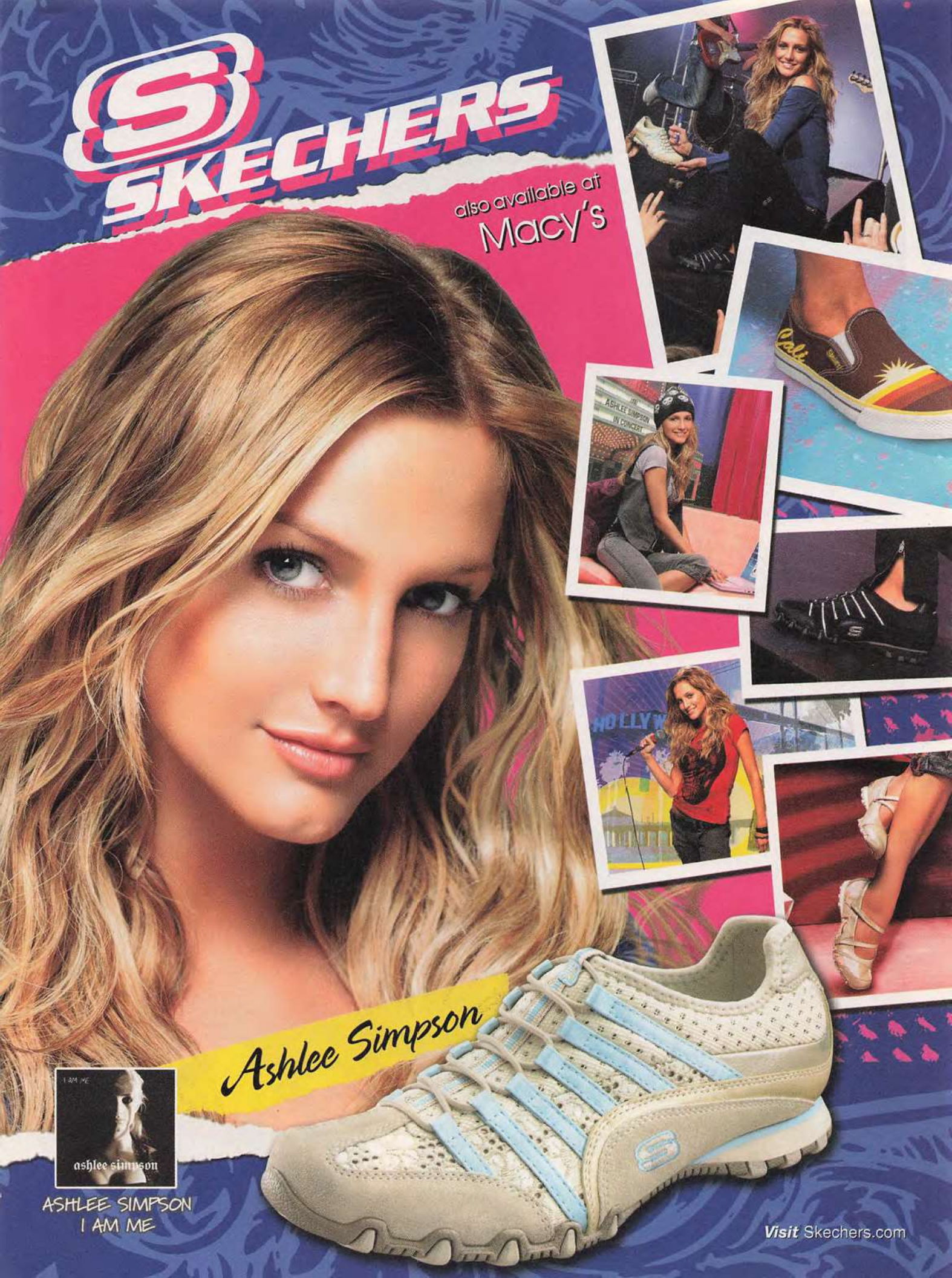
EW is granted an audience with the 'Queen' and her loyal subject, Oscar

HELEN MIRREN

KODAK THEATRE, L.A.

A few months ago, when EW dared ask Dame Helen Mirren who would be this year's Best Actress, she threatened to throttle us. Now, we have our answer, and less than 12 hours after her coronation by the Academy, Mirren has a schedule as hectic as that of her onscreen alter ego Elizabeth II: a phone call to *The Ellen DeGeneres Show*; a gentle grilling by Oprah; a flight to London; and this brief moment of repose on a loading dock at Oscar's home, the Kodak. Still, one mystery remains—whether the Queen has actually seen *The Queen*. "I don't know," muses Mirren. "But I imagine, just like a scene from the movie, somebody probably had to knock on her door and say, 'Ma'am? That woman won the Academy Award!'" *—Clark Collis*

PHOTOGRAPH BY ART STREIBER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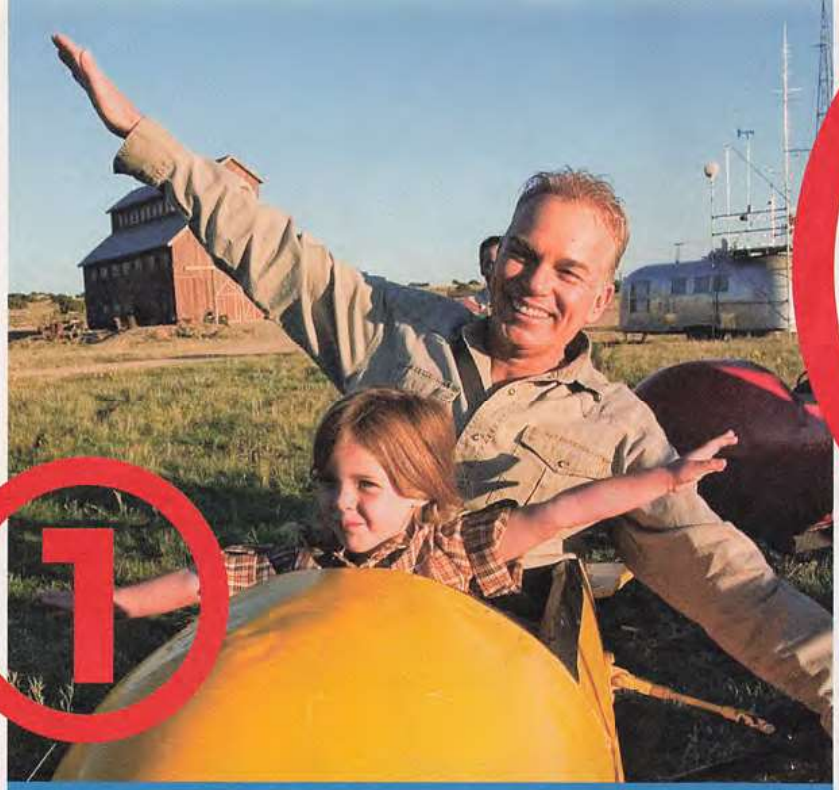
THE MUST LIST

Ten Things We Love This Week



1 THE ASTRONAUT FARMER

Suited up and strapped in, Billy Bob Thornton is ready for blastoff as a down-home barnyard rocketeer reaching for the stars in the Polish brothers' quirky, engaging new film.

2. THE AGENCY

Harried modeling agents and their hard-bodied charges grapple with the less-than-pretty realities of the beauty business in this VH1 docuseries.

3. FINN, by Jon Clinch

By revisiting Mark Twain's classic, this gracefully written debut novel brings Huckleberry Finn's drunken, abusive, racist "pap" to surprisingly sympathetic life.

4. ALL OF A SUDDEN I MISS EVERYONE, Explosions in the Sky

Prog springs afresh, with a percussive eruption of artfully expansive symphonic rock instrumentals from an eclectic Austin-based band.

5. 24: AQUA TEEN HUNGER FORCE

The Beantown bomb scare is fodder for this calorific video mash-up, as Jack grills the fast-food trio to hilarious effect. *(www.nationallampoon.com/?p=44)*

6. EMILY VANCAMP

Everwood's sweetheart finds herself another TV clan as Patricia Wettig's prodigal daughter on ABC's sibling drama *Brothers & Sisters*.

7. SATURDAY NIGHT LIVE: THE BEST OF STEVE MARTIN

Well, excuuuse him! The silver-fox brainiac comic struts, Tuts, and banjo-plucks as *SNL* guest host on this DVD roundup.

8. "I STILL REMEMBER," Bloc Party

Lovelorn nostalgia and straight-ahead guitar pop forge a winning combination in this full-force single from the Brit indie quartet's *A Weekend in the City*.

9. LOVE & ROCKETS

You can find punk rock and magic realism in the groundbreaking comics of Gilbert and Jaime Hernandez. Fantagraphics honors their 25 years in the biz with a series of reissues. *(www.fantagraphics.com)*

10 STRANGER THAN FICTION

Kickin' it new-school, Will Ferrell leaves Ricky Bobby behind as a sweetly vulnerable IRS taxman in this off-kilter dramedy, now on DVD.

THE ASTRONAUT FARMER: RICHARD FOREMAN; MARTIN: JEAN-PAUL AUSSENARD/WIREIMAGE.COM; STRANGER THAN FICTION: RALPH NELSON; VANCAMP: VIVIAN ZINK

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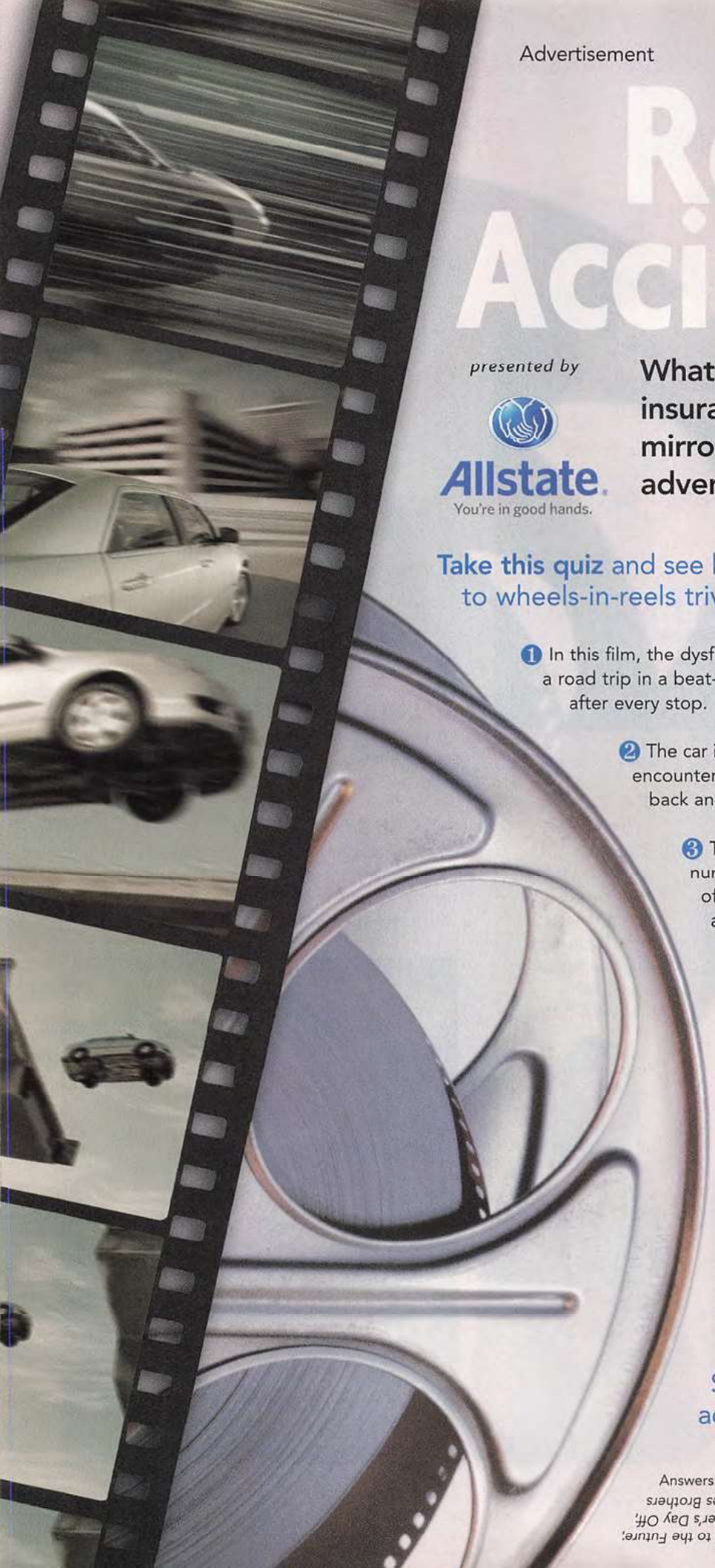

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2. The car in this movie, invented by Doc Brown, encounters bumps and bruises as it travels back and forth through time.

3. The car star of this film has the number 01 on the door and faces plenty of hazards on the road, due to numerous action-packed car chases.

4. Three hooky-playing students in this flick send an expensive sports car crashing through the garage while attempting to reverse the mileage on the odometer.

5. The vehicles in this good-buddy hit travel from Texas to Georgia and take a number of back-road shortcuts to avoid "Smokeys" and collect an $80,000 prize.

6. In this music-driven car chase classic, Jake and Elwood drive their wheels through a shopping mall and claim they're "on a mission from God."

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Answers:
1) *Little Miss Sunshine*; 2) *Back to the Future*; 3) *The Dukes of Hazzard*; 4) *Ferris Bueller's Day Off*; 5) *Smokey and the Bandit*; 6) *The Blues Brothers*

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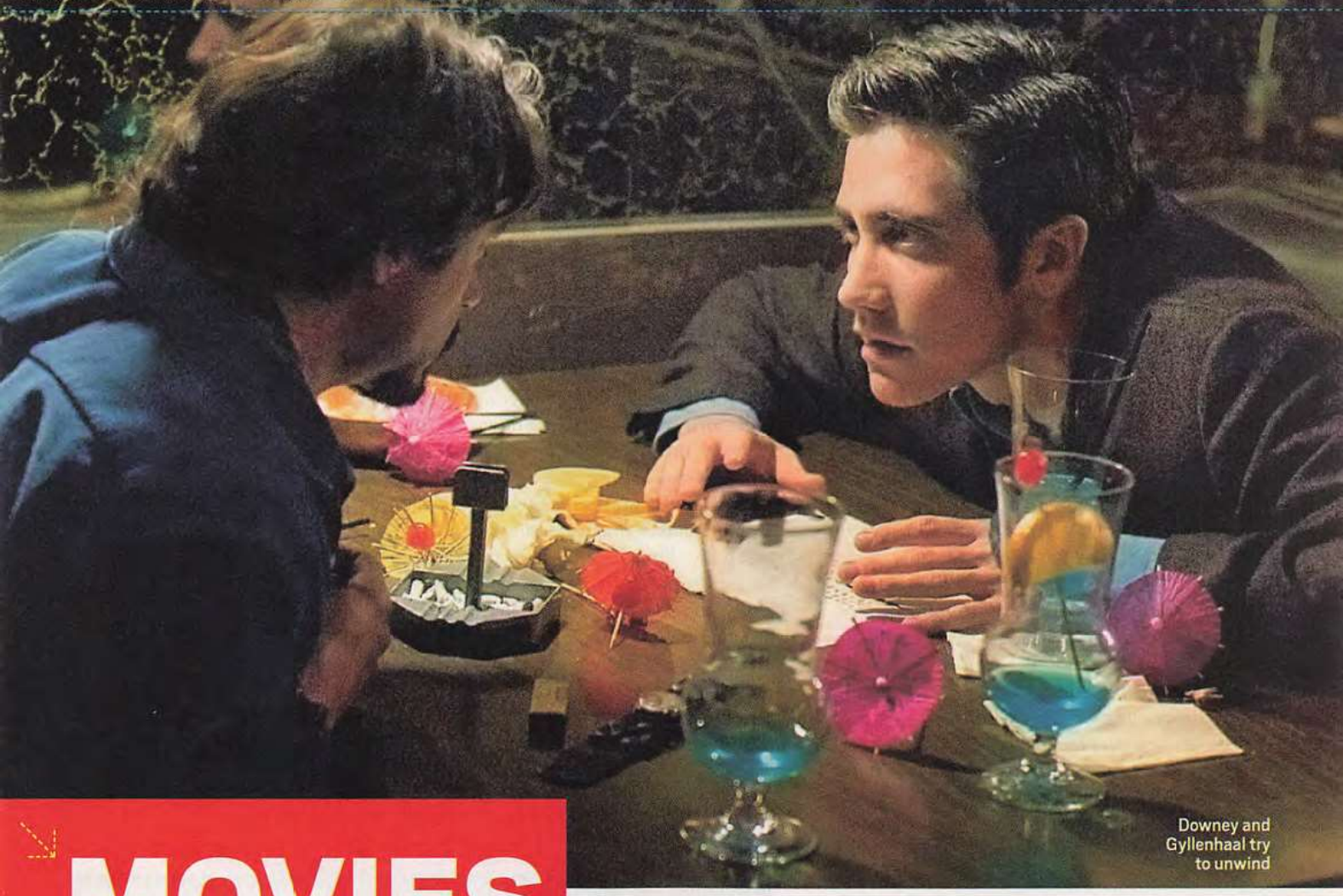
THE REVIEWS

'BLACK SNAKE MOAN' + 'BORAT' ON DVD + A FRESH LOOK AT 'THE VIEW' + ARCADE FIRE'S 'NEON BIBLE' + KURT ANDERSEN'S 'HEYDAY'



Downey and Gyllenhaal try to unwind

MOVIES

Ghost Face Killer

Manhunters track an elusive serial murderer in David Fincher's haunting '70s true-crime thriller.

BY OWEN GLEIBERMAN

Zodiac
Jake Gyllenhaal, Mark Ruffalo, Robert Downey Jr.
R, 158 mins. (Paramount)

Explaining a mystery is an act of reassurance. It makes us feel that chaos has been defeated, and the forces of order restored. *Zodiac*, David Fincher's vastly intricate and dazzling drama about the hunt for the serial killer who terrorized the San Francisco Bay Area starting in 1969, offers no such soothing closure, and that's part of what's haunting about it. It spins your head in a new way, luring you into a vortex and then deeper still, fascinating us as much for what we don't know as what we do. Reenacting one of the most infamous "cold" cases in U.S. criminal history, Fincher has broken with the fanciful mode of tawdry baroque opulence he employed in *Fight Club*, *Panic Room*, and his first serial-killer outing, *Seven*. *Zodiac* is based on piles of documents culled from police records, and it's been made in a style of dogged,

Downey makes a noteworthy journalist

almost fetishistic realism, its suspense rooted in the scrappiest tidbits of bureaucratic protocol. Fincher refuses to squeeze the hunt for the Zodiac killer into tidy arcs. The revelations occur where they did, and not where they didn't.

In this movie, it's the killer who imposes order on things. As we watch, two young people, parked on a lovers' lane, are assaulted by a stranger who pulls up in his Mustang, then fires a hail of bullets. Weeks later, a letter appears in the offices of the *San Francisco Chronicle*. It's a confession, written in blocky letters, with details only the killer would know, and signed with a logo that looks like a rifle sight; it also includes a page written in cipher code. Will cracking the code reveal the killer's identity? (A high school teacher soon solves it. Answer—no.) The Zodiac, as he christens himself, is a madman who promises to kill again, but his ruthlessness is surpassed by his ingenuity as a new kind of urban sociopathic media terrorist.

A procedural thriller for the information age, *Zodiac* focuses on the complicated efforts by a handful of investigators to uncover his identity. There's the *Chronicle*'s star crime reporter, Paul Avery, played by Robert Downey Jr. as a talented drunken flake who mouths off to superiors in a way that reminds you what newspaper journalists were once like, and there's Robert Graysmith (Jake Gyllenhaal), the paper's political cartoonist, who kibitzes on the case for no good reason except that he's a moody, hyper-curious lurker with a thing for puzzles. (The movie is based on two books by Graysmith.) There's Dave Toschi (Mark Ruffalo), a homicide inspector more earnest than inspired, and his low-key partner, William Armstrong (Anthony Edwards). Legally, the detectives have to coordinate almost every move with the surrounding districts (Napa, Vallejo), and the result is a communication tangle that's one of the movie's sly themes—the way that information gets lost in a bureaucratic state.

Re-creating the pre-tech grittiness of the '70s, Fincher doesn't just get the cars and Top 40 tunes right. He gets the smoke-clogged offices with their blinking telephones, the ugly wood paneling—and, more than that, the dawn of the tabloid age, when a serial killer could still set off shock waves. At times, we might be watching a film by Sidney Lumet in his high fluorescent period, or maybe the *All the President's Men* of deranged homicide. We see most of the Zodiac's murders, and they are coldly horrific to behold (especially the stabbing of one couple by a lake), but the real story is the way that the killer uses the mass media to inflate the dark grandeur of his crimes. He creates a myth of himself, like Jack the Ripper or Charles Manson, and once that myth takes on a life of its own, it's not even clear that the murders he's bragging about are all his. (There's no pattern to them.) The cops and reporters are looking for a killer, but they're also chasing a ghost.

Zodiac never veers from its stoically gripping, police-blotter tone, yet it begins to take on the quality of a dream. It's an analogue of the post-9/11 world, where the enemy is specific yet, by virtue of his self-projection, omnipresent, and therefore impossible to pin down. As the '70s roll forward, the investigators move on to other cases, but Graysmith, the amateur, can't, and Gyllenhaal, who marinates his boyishness in quivery tension, makes that obsession ours. Slithering into police libraries, interviewing suspects, tearing his family life apart, he's eaten up by the need to know, and he makes connections no one else does, but does he solve the case? By the time he fastens on to a monster, maybe *the* monster (and maybe not), *Zodiac* leaves us haunted by the knowledge that he's looking for something that can't be found: a way to make the monsters go away. **A**

Backstory

+ This isn't the first trip to the big screen for cartoonist–turned–crime novelist Graysmith. His book about another notoriously unsolved murder—that of *Hogan's Heroes* star Bob Crane—was the basis for 2002's *Auto Focus*, starring Greg Kinnear (above).

CRITICAL MASS

A sampling of critics from across the country grade 10 current releases.

	TY BURR *Boston Globe*	LISA KENNEDY *The Denver Post*	LIAM LACEY *Toronto Globe and Mail*	MICK LASALLE *San Francisco Chronicle*	JACK MATHEWS *N.Y. Daily News*	TODD McCARTHY *Variety*	CLAUDIA PUIG *USA Today*	CARRIE RICKEY *The Philadelphia Inquirer*	RENE RODRIGUEZ *The Miami Herald*	STEPHANIE ZACHAREK *Salon.com*	ENTERTAINMENT WEEKLY	EW READERS*	CRITICS' AVERAGE
THE ASTRONAUT FARMER	–	B	–	–	B	B–	D–	–	C	–	B+	B	C+
BREACH	B+	B+	C+	–	B	B	B+	B	B–	B–	B	B+	B
BRIDGE TO TERABITHIA	B	B–	–	–	–	B	C+	A–	–	–	C+	B+	B
FACTORY GIRL	C–	D	C	B–	C+	B–	C+	–	–	C	B–	B–	C
GHOST RIDER	C–	–	–	D	C	C–	–	–	D	–	C–	B–	C–
HANNIBAL RISING	–	–	D	–	C	–	C–	C–	D	–	D	C+	D+
THE LIVES OF OTHERS	B+	A	A	A+	A–	A	A	–	A–	A	A–	A–	A
MUSIC AND LYRICS	B	C	B–	B	B–	B–	B	B	C–	B	B–	B+	B–
NORBIT	–	F	D	B	F	D	–	–	C–	D	D	C–	D
▲ THE NUMBER 23	–	B–	–	B	C–	C–	D	–	C–	D	B–	C+	C

*EW READER GRADES come from the Front Row, EW's online reader panel. If you'd like to join, go to frontrowpanel.com/join.

(PREVIOUS PAGE) MERRICK MORTON; (THIS PAGE) ZOO/AC. MERRICK MORTON. *AUTO FOCUS*: FRANK MASI; *THE NUMBER 23*: CHRISTINE LOSS

Road Weary

Four middle-aged compadres head out on the highway...and run out of gas.

BY LISA SCHWARZBAUM

Wild Hogs
John Travolta, Tim Allen, Martin Lawrence, William H. Macy
PG-13, 99 mins.
(Touchstone)

One Harley-driving suburban weekend warrior in *Wild Hogs* submits meekly to a bossy wife who treats him like a dog, literally, snapping at him to "Stay!" and "Come!" Another highflier gets dumped by his swimsuit model of a girlfriend because of his recent brokeness. One's married to a nice lady who treats her husband like a second child because he acts like one. And the fourth, a single computer programmer, is just scared silly by girls—why else would he turn them off so reliably by securing his eyeglasses with a head strap?

Women, hmmmph! They can make a bunch of guys want to blast out of Cincinnati and hit the road like fans of *Easy Rider*, ditching their easy-waistband pants in favor of black leather. Tim Allen (the childish one), John Travolta (the dumped one), Martin Lawrence (the whipped one), and William H. Macy (the nerdy one) aren't a natural fit together—each demonstrates moments of thespian discomfort, masked as actorly camaraderie. (Ha-ha, the guys go commando in a swimming hole!) But then, nothing about this sputtering midlife-crisis family comedy is natural except the timeless notion that even the most latte-tamed baby boomer has the power to reclaim his inner Iron John. Ray Liotta provides the one true blast of comedic energy as the leader of a real, more pugnacious head-butting gang who tangles with the four amigos. Think the Hogs can take him down? Hear them squeal, then roar. **C–**

Travolta, Lawrence, Macy, and Allen fill 'er up

LOREY SEBASTIAN

"Nothing about this sputtering midlife-crisis family comedy is natural."

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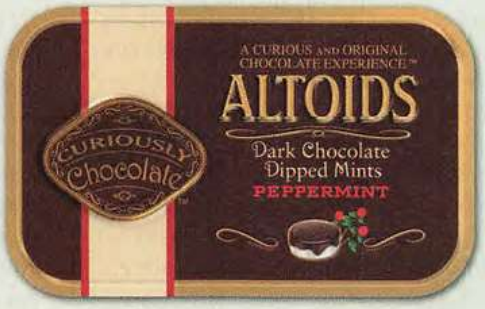

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Ask the Critic LISA SCHWARZBAUM

Q Have you ever seen a movie where you just wished they would have let the bad guys win? *—Ali Varallo*

A My dirty secret is that I almost always wish the bad guy would win. Well, okay, I'm glad E.T. gets to go home. But I'm always more excited by movies that don't end tied up with a pretty bow of happiness—like *A History of Violence*—because, I guess, the tension of the unresolved is so common an experience in life, but so rare on screen. (I'm also a fan of movies where guys get away with murder, literally, as they do in *Match Point* and *The Talented Mr. Ripley*.) Back when *Fatal Attraction* came out, the ending was redone because audiences didn't think the bad guy (or in this case, the crazy stalker homewrecker woman, played by Glenn Close, above) was punished enough for her craziness and homewrecking. But what if she had triumphed, horribly, over the terrorized, temporarily straying, tediously good husband played by Michael Douglas? Wouldn't that be something dangerous—and awesome?

SEND QUESTIONS TO ASKTHECRITIC@EW.COM, OR POST THEM ONLINE AT EW.COM/ASKTHECRITIC

Ricci looks back in hunger

Tangled Up in Blues

Director Craig Brewer follows up his acclaimed *Hustle & Flow* with music and melodrama in this tawdry Southern tale. **BY LISA SCHWARZBAUM**

Black Snake Moan
Samuel L. Jackson, Christina Ricci
R, 116 mins. (Paramount Vantage)

In *Black Snake Moan*, Christina Ricci plays Rae, a backwoods Tennessee baby doll who's been done wrong all her life—beginning with her daddy's dirty hands—and that's why she's now a raging nymphomaniac: When Rae's one true love, Ronnie (Justin Timberlake, Renaissance man!), ships off to Army boot camp, she's instantly itchier and wilder than a cat on a hot tin movie set. To quote the precise medical diagnosis of one of the townsfolk: "She got dat sickness. She gotta get d--- or she go crazy." Stat!

Samuel L. Jackson plays Lazarus, a Memphis musician who's been done wrong by his wife—she's run off with Laz's brother—and that's why he has stopped singing God's gift of the blues and done taken up religion. Rae's angry, he's angrier. She's white, tiny, and near-naked; he's big, black, and clothed in righteousness, telling her, "I aim to cure you of your wickedness. You sick. You gonna *mahhhhnd* me." He chains her to a radiator for her own good and sings to her, and she comes to love him for it and...*huh*? The mind wanders: Why has that petite actress got a big old heavy chain locked around her nekkid waist? Why does Jackson wear such a flashy set of grills? Why do these blues feel so imitative, so pretend, so green?

There's no way, no way at all, to enter writer-director Craig Brewer's wet, hot, lurid Bible lesson and music jamboree except to throw your hands up in the air, do a little shimmy, and jump. Jump into the steamy B-movie, exploitation gospel pulp of it all, from the same filmmaker who took it upon himself to explain exactly how hard it is out there for a pimp with 2005's *Hustle & Flow*. Jump for the fervent, wild-eyed corniness of the thing, the baroque psychosexual-racial titillation, the hoppin' chutzpah of a movie that preaches the gospel of the old title tune by Blind Lemon Jefferson, made accessible to boys and men who mostly want to see Ricci's peachies.

Heck, jump for the chance to see the slip-slim, saucer-eyed star—it's been many days since she played Wednesday in *The Addams Family*—arch and moan and writhe with abandon, acting out sexual addiction as a fever of lust and emotional emptiness that entitles the camera to focus on her little white underpants. The picture would have been a whole other kettle of blackened catfish had Rae been played by an unknown, or a clothed chick. But that's not what's for sale here; showbiz is.

So jump—but be prepared to collapse into a hoot and a howl of hilarity at all the wrong moments, like when thunder rattles and Lazarus rises from his inner deadness through song and Rae clings to his leg and peers through the dark of her abused past into the light—a ray? Or when Ronnie returns with severe heebie-jeebies of his own. Or when another local sage prescribes, "Ain't no better [cure] for de blues than some good p---y." Say amen, somebody? **C–**

FATAL ATTRACTION © PARAMOUNT PICTURES/EVERETT COLLECTION; BLACK SNAKE MOAN: BRUCE TALAMON

Reno 911!: Miami

Thomas Lennon, Robert Ben Garant
R, 84 mins.
(20th Century Fox)

Comedy Central's fictionalized Reno Sheriff's Dept. is renowned for its laziness and lack of focus. With this feature-length version of their *COPS* parody, director Robert Ben Garant and his co-conspirators can now share that renown. *Reno 911!: Miami* is not unfunny: The characters are perfectly evolved screwups and the premise (every legit cop is quarantined at a police convention, leaving our heroes in charge of Miami) has potential. It lacks only the discipline of a 30-minute episode—or a YouTube video. **B–** *—Scott Brown*

Gray Matters

Heather Graham, Tom Cavanagh
PG-13, 96 mins. (Yari)

Heather Graham, with her quick, laughing charm and her sunstruck beauty, has mismanaged her career as badly as any actress, but doesn't she at least deserve a tartly written commercial chick flick? Instead, she's stuck in fodder like this tee-hee precious *Omigod-I'm-a-lesbian!* comedy. She and Tom Cavanagh play brother and sister, who behave like platonic boyfriend and girlfriend—until they both fall for hot zoologist Bridget Moynahan. Graham makes the coming-out dithering bearable, but not before she has jumped through hoops of contrivance. **C–** *—OG*

Grbavica

Mirjana Karanovic, Luna Mijovic, Leon Lucev
Unrated, 90 mins. (Strand)

Writer-director Jasmila Zbanic's emotionally intimate debut features a powerfully blunt performance by Mirjana Karanovic as Esma, a woman who survived warfare in Bosnia (with its wretched descent into rape and torture). The trauma seeps into every aspect of Esma's life as a single mother in the Sarajevo suburb of Grbavica (once the site of a prison camp), from her relationship with her daughter to her reaction to men. The dramatic conflicts are soapy and unsubtle, but Karanovic pours intense authority into Esma's scarred psyche. **B** *—LS*

The Abandoned

Anastasia Hille, Karel Roden, Valentin Ganev
R, 94 mins. (Lionsgate)

Give it this: The scuzz-bucket decor looks...rotten. A woman (Anastasia Hille) inherits a Russian mansion that turns out to be a *Blair Witch/Saw* hellhole of slimy black sinks, corroded walls, and general patchy decomposing grossness. It's also haunted by spirits, but you don't want to call a ghostbuster—you want to get our heroine over to IKEA for fresh cabinets. The gimmick here is that people battle their zombie doubles, whom they can't kill, since they'd be killing themselves. But the movie sinks so deep into deathly atmosphere that there's no life to it. **D–** *—OG*

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Check for black spots on the ceiling. And a wading pool of demon slime on the floor.

UNFINISHED BASEMENT
Watch for Native American burial grounds.

PRIVATE HEDGE LABYRINTH
They're fun until it snows and Jack Nicholson shows up.

RENO 911!: MIAMI: GLENN WATSON; THE SHINING: EVERETT COLLECTION

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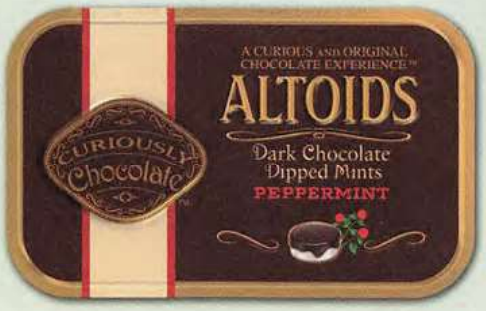
BONBOMB



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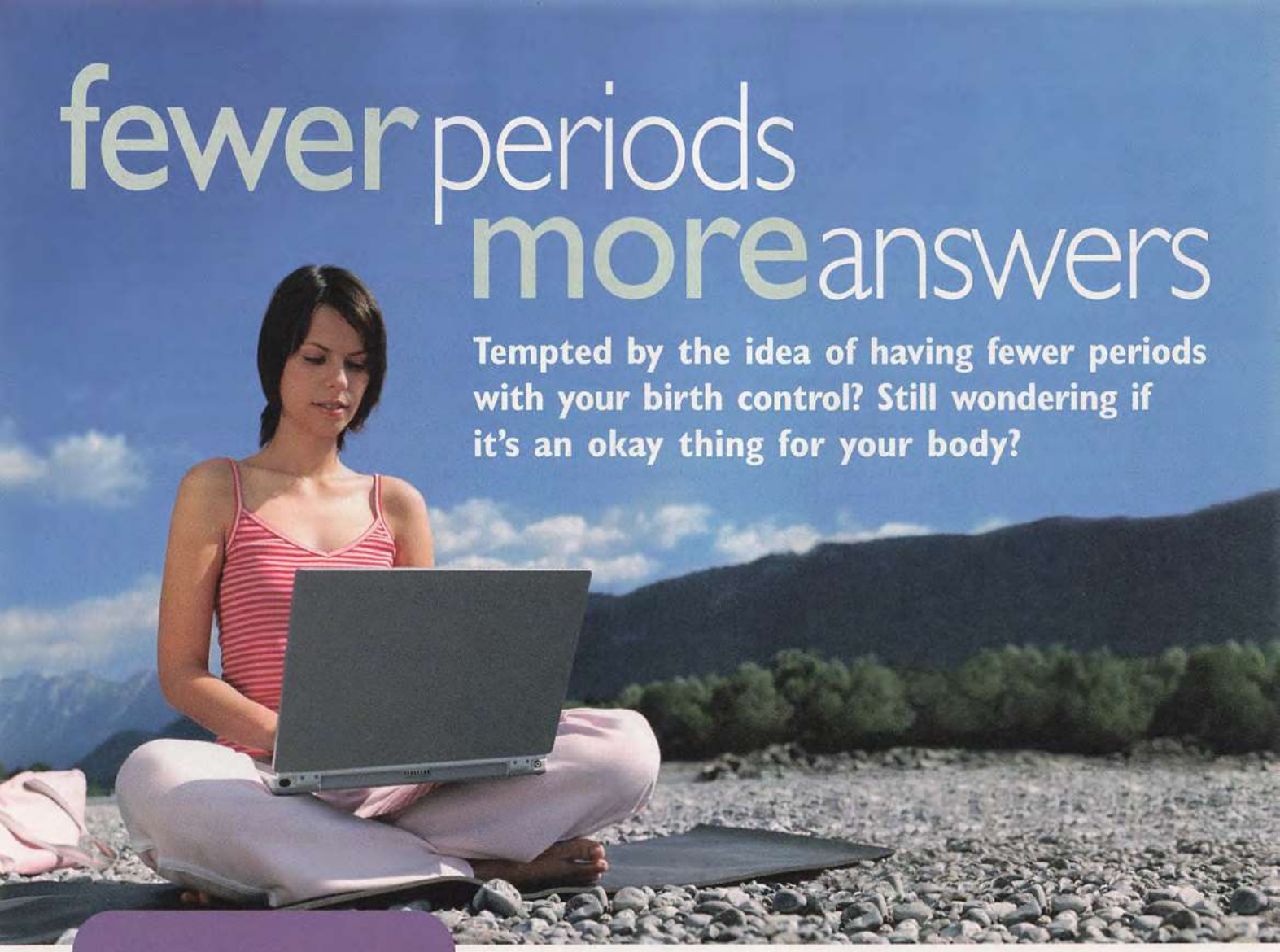

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Now Playing

The Astronaut Farmer
PG, 109 mins.
An eccentric, endearing, follow-your-bliss drama starring Billy Bob Thornton as a heartland farmer—named Farmer—who's either crazy, inspired, or both in his dream of circling the earth in a rocket of his own construction.
B+ (#923, Mar. 2) —*LS*

Bamako
Unrated, 118 mins.
A passionate drama that mixes serious content about Africa's woes with moments of high-spirited, intimate dailiness.
A (#922, Feb. 23) —*LS*

Breach
PG-13, 110 mins.
As Robert Hanssen, an FBI agent who sold secrets to the Russians, Chris Cooper offers a dour portrayal of walled-off demons, but the film's refusal to explain his behavior is frustrating.
B (#922, Feb. 23) —*OG*

Bridge to Terabithia
PG, 95 mins.
Two kids discover an enchanted kingdom, but they don't spend much time there, which leaches out the wonder. **C+** (#922, Feb. 23) —*Gregory Kirschling*

Close to Home
Unrated, 94 mins.
A pair of female military conscripts (Smadar Sayar and Naama Schendar) patrol Jerusalem like hall monitors. This Israeli drama mirrors their aimlessness a bit too literally, yet it captures the flavor of a nation.
B (#923, Mar. 2) —*OG*

Factory Girl
R, 91 mins.
It gets the Factory surfaces mostly right but never colors in who Edie Sedgwick (Sienna Miller) was.
B– (#921, Feb. 16) —*OG*

Ghost Rider
PG-13, 114 mins.
The flaming skull is nifty, but Nicolas Cage passes off droopiness as acting.
C– (#923, Mar. 2) —*OG*

Music and Lyrics
PG-13, 104 mins.
Hugh Grant has a charm-coated self-loathing as a washed-up pop star. He and Drew Barrymore make bland music together.
B– (#922, Feb. 23) —*LS*

Norbit
PG-13, 102 mins.
Eddie Murphy plays the nerdish Norbit and also the obese Rasputia, a scowling terror. Makes a mockery of Murphy's gifts.
D (#921, Feb. 16) —*OG*

The Number 23
R, 95 mins.
In Joel Schumacher's "dark" thriller, a dogcatcher (Jim Carrey) gets a hand-made novel fixated on the number 23. He starts to see the number everywhere (Is it a warning? The key to a murder?), and though you may groan and giggle, Carrey throws himself into blood-bucket acting with a commitment that's scary enough to hold you.
B– (#923, Mar. 2) —*OG*

Starter for Ten
PG-13, 96 mins.
There's a tidy affection to this British John Hughes homage, with James McAvoy as a student who makes redeemable mistakes in love and life. **B** (#923, Mar. 2) —*LS*

Tyler Perry's Daddy's Little Girls
PG-13, 95 mins.
Uptown Cinderella falls for Prince in Overalls in this sweet, market-savvy bit of Madea-free circuit preaching: Go to church, respect your elders, don't do drugs, be a good man or woman.
B (#923, Mar. 2) —*LS*

THE CHART

BOX OFFICE

1

Ghost Rider

For the second straight week, Columbia's adaptation of the Marvel comic-book blazed up the charts, netting a two-week total of $79 million and revving Oscar-winning star Nicolas Cage's box office engines.

THE TOP 20

		WEEKEND GROSS*	NUMBER OF SITES †	WEEKEND PER SITE AVERAGE	PERCENTAGE CHANGE	WEEKS IN RELEASE	GROSS TO DATE
1	GHOST RIDER	$20.0	3,620	$5,543	–61	2	$79.0
2	THE NUMBER 23	$14.6	2,759	$5,293	—	1	$14.6
	Unlike Jim Carrey's last attempt at changing stylistic gears, Michel Gondry's widely acclaimed indie 'Eternal Sunshine of the Spotless Mind,' mystery suspense thriller 'The Number 23' fell on deaf critical ears and a relatively apathetic theatergoing audience.						
3	BRIDGE TO TERABITHIA	$14.2	3,139	$4,510	–50	2	$46.8
4	RENO 911!: MIAMI	$10.3	2,702	$3,802	—	1	$10.3
	Good news for the crew from Comedy Central's campy cop spoof 'Reno 911!'—by targeting young males and fans of the TV show they locked down an arresting $10.3 million—and earned back their entire $10 million budget in one fell swoop.						
5	NORBIT	$9.8	3,145	$3,124	–51	3	$74.8
6	MUSIC AND LYRICS	$7.7	2,955	$2,590	–52	2	$31.7
7	BREACH	$6.0	1,493	$4,015	–51	2	$20.3
8	TYLER PERRY'S DADDY'S LITTLE...	$4.8	2,111	$2,281	–63	2	$25.1
9	THE ASTRONAUT FARMER	$4.5	2,155	$2,067	—	1	$4.5
10	AMAZING GRACE	$4.1	791	$5,126	—	1	$4.1
	This star-free melodrama about an 1800s British abolitionist grossed about as much as 'The Astronaut Farmer'—on fewer than half as many screens.						
11	BECAUSE I SAID SO	$2.8	1,936	$1,425	–54	4	$38.3
12	NIGHT AT THE MUSEUM	$2.2	1,371	$1,583	–55	10	$241.6
13	HANNIBAL RISING	$1.7	1,596	$1,072	–73	3	$25.9
14	THE MESSENGERS	$1.6	1,492	$1,075	–63	4	$33.4
15	PAN'S LABYRINTH	$1.3	682	$1,875	–52	9	$32.4
16	THE QUEEN	$1.1	662	$1,670	–31	22	$52.9
17	DREAMGIRLS	$0.8	593	$1,409	–58	11	$101.2
18	THE LAST KING OF SCOTLAND	$0.8	334	$2,347	–28	22	$14.0
19	THE ABANDONED	$0.8	1,000	$782	—	1	$0.8
20	LETTERS FROM IWO JIMA	$0.7	530	$1,335	–44	10	$12.8

SOURCE: NIELSEN EDI. WEEKEND OF FEB. 23–25 *WEEKEND GROSS AND GROSS-TO-DATE FIGURES IN MILLIONS
† INCLUDES SOME MULTISCREEN THEATERS AND PRINTS SHIPPED AS WELL AS INDIVIDUAL SCREENS

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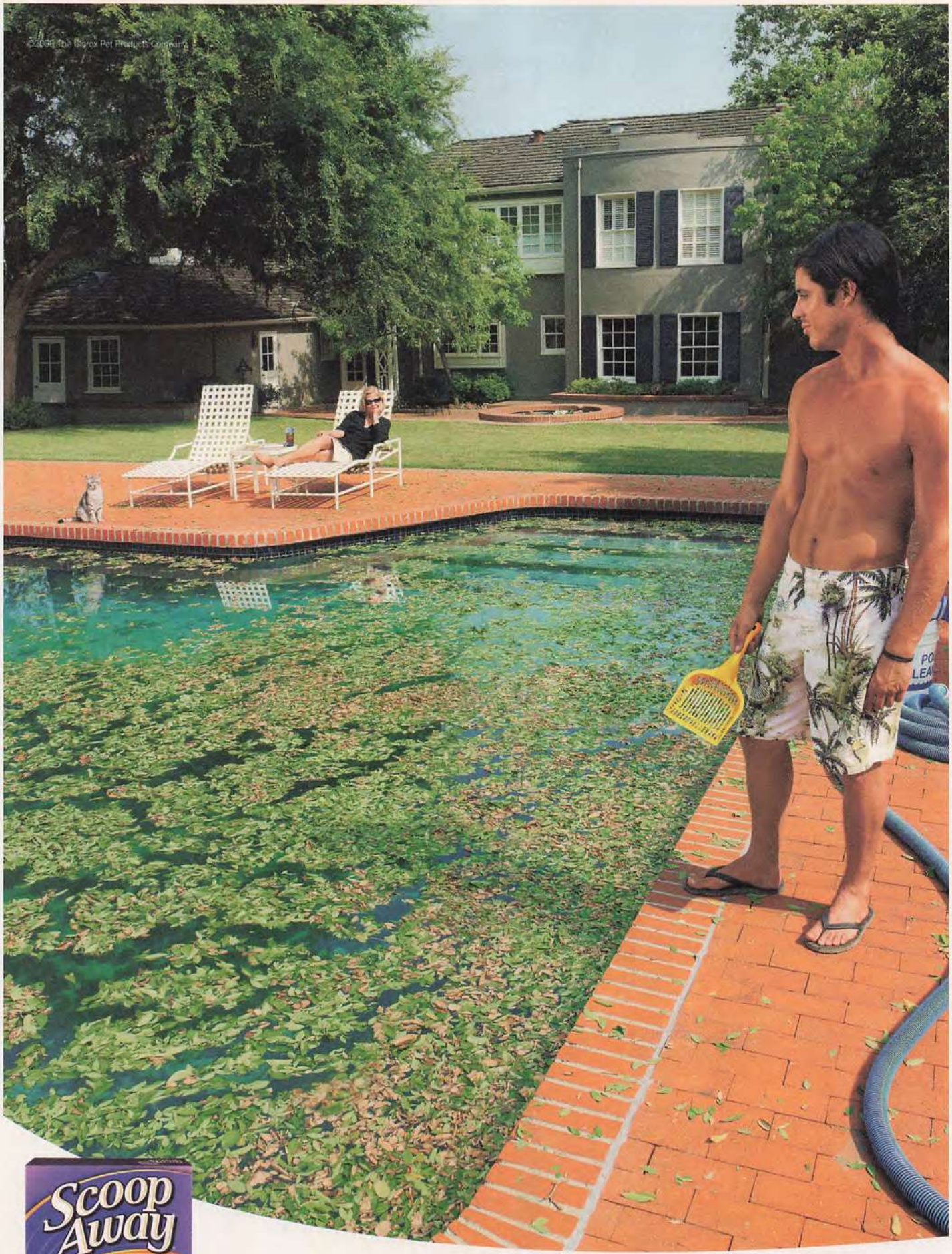

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Two thumbs up from Borat

Naughty By Nature

Chameleonic British comic Sacha Baron Cohen bamboozles America as Borat.

BY KEN TUCKER

Borat
Sacha Baron Cohen
R, 86 mins., 2006

If you were startled, shocked, amazed, blown away, convulsed, repulsed, awed, flummoxed, knocked out, inspired, thrilled, and/or left speechless and gasping by *Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan*, well, be prepared to have the same experience...or the opposite. I have a feeling that a lot of people are going to get the DVD of Sacha Baron Cohen's undeniably remarkable comedy to watch it over and over, and laugh really hard every time. And some people are going to feel a mild letdown, a sense of "Oh, yeah, that was funny the first time around, but was it really such a pop culture event after all?" I understand the first reaction—repeat laughing is what makes both Preston Sturges movies and the Three Stooges immortal—but in this case, I come down on the side of the second.

Borat, the boorish amateur ambassador from a real country made to seem appallingly backward (feverishly anti-Semitic, obsessed with "sexy time" to the point of incest), is your classic fish-out-of-water who happily pollutes the water. He and his "producer" (Ken Davitian) embark on a journey to find the true nature of America (which, thanks to Baron Cohen's edits, proves to be uneducated and bigoted) and to bag (literally) Borat's object of lust, Pamela Anderson. To his and director Larry Charles' credit, the only American in the entire film who seems in on this cross-country tour/hoax is Anderson, who in screaming and running away gives her finest acting job in a film with a budget that looks only slightly higher than that of the one she made with Tommy Lee.

Baron Cohen, a fastidious artist, takes care to maintain his put-on right down to the DVD's design elements. The extras are instead labeled "Footages Remove From Moviefilm by Decree Kazakh Ministry of Censorship"—and they include some outtakes that deserved to be left out. For example, I'm as much a sucker for mean jokes about cute animals as the next fellow, yet I felt sympathy for the woman at the animal control center who, after Borat describes what he wants to do with the puppy he's considering for purchase, grabs the little animal back and snaps, "You're not going to kill or eat or have sex with my dog!" And while I laughed hard at the Kazakh version of *Baywatch*, featuring Borat in the David Hasselhoff role, the 16 minutes of Baron Cohen/Borat promoting the movie everywhere from the Toronto film festival to *The Tonight Show* was a real shock: It was boring. Although to be fair, it may just be that even the mighty Borat cannot bring out funniness in Jay Leno. **B+**

Backstory

+ Watch for the standard warning against DVD piracy written in Borat-speak: "Selling Piratings of This Videodisc Will Result in Punishment by Crushing."

Flight Club

A Disney classic makes finding Never Land a fantastic voyage again.

BY CHRIS WILLMAN

Peter Pan
Two-Disc Platinum Edition
G, 77 mins., 1953

A half hour into *Peter Pan*'s otherwise deservedly effusive commentary track, some discouraging words are heard. They belong to Walt Disney. "With every laugh, there must be a tear somewhere," he half apologizes, in an archival audio recording. "I had it in *Snow White*. I mean, you felt sorry for her.... You felt for Cinderella. I had a hard time getting it in *Peter Pan*, and I don't think I *did* get it. I had so many other things...the action, the adventure... but I could never get *close* to Peter Pan."

He's partly right: This is the one golden age Disney 'toon that's nearly nonstop slapstick, as if Petey himself snuck into the studio to rub out any wanton grown-up sentiment. But a pathos deficit is hardly fatal with *Pan*, which might be the apotheosis of the studio's comedic character animation—what with Hook 'n' Smee as the proto-Burns 'n' Smithers, a single-minded syncopated croc, and a juvenile-delinquent action hero who bravely battles his own shadow.

The movie's greatest creation remains Tinker Bell, a testy bombshell who wreaks jealous havoc and even pantomimes fury over her hip size. That retrograde sexuality would never fly in 2007; case in point, the dreadful-looking teaser for *Tinker Bell*, a CGI DVD sequel that'll supply her with a voice, 'tude, and marketable fairy friends who all resemble Bratz with wings. Our Tink, denatured simply to launch a line of pixie swag? Somewhere, Uncle Walt is crying. **A**

Peter & Co. get airborne

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BOOK MARKED

Flush with kings, captains, and campy Musketeers, six page-to-screen *Literary Classics* make their long-overdue DVD debuts

Film adaptations rarely surpass their original source, but the six (new-to-DVD) epics that make up Warner's LITERARY CLASSICS COLLECTION (Unrated, 677 mins., 1937–62) prove exceptions to the rule. The best is the *Prisoner of Zenda* double feature: Based on Anthony Hope's 1894 palace intrigue, the '37 version stars the dashing Ronald Colman as a royal stand-in who falls for the real king's fiancée; 1952's Technicolor take (essentially a word-for-word, shot-for-shot remake) features costume-drama fop Stewart Granger as the look-alikes. The set also boasts Gregory Peck's commanding turn as C.S. Forester's *Captain Horatio Hornblower*, Jennifer Jones' melodramatic pouting as Flaubert's adulterous *Madame Bovary*, and Gene Kelly (above, with Lana Turner) as cinematic history's campiest D'Artagnan in a slapstick spin on Dumas' *Three Musketeers*. But only director Peter Ustinov's adaptation of Herman Melville's good-vs.-evil allegory *Billy Budd* offers any extras beyond vintage shorts and newsreels: Star Terence Stamp and Steven Soderbergh (in full historian mode) deliver a fascinating commentary detailing the naval epic's production. **B+** —*Michelle Kung*

Revenge of the Nerds
Panty Raid Edition
Anthony Edwards, Robert Carradine
R, 90 mins., 1984

Armed with only pocket protectors, high-water pants, and barking laughs, the nerds of Lambda Lambda Lambda vanquish the bullies of Alpha Beta. It's sloppy and ridiculously dated, but the climactic be-yourself message is agelessly sweet. EXTRAS In a commentary and doc, a chummy Carradine, Timothy "Poindexter" Busfield, and Curtis "Booger" Armstrong discuss how much fun they had, in spite of how embarrassed they were to be cast. But no Edwards: Perhaps he's *still* embarrassed. **B** —*Josh Wolk*

Hawaii Five-O
Season 1
Jack Lord, Kam Fong
Unrated, 1,270 mins., 1968–69

Magnum and *Baywatch* fans bow at the altar of this long-running crime series, which set the standard for shoot-outs with a hang-10 backdrop. Season 1 introduces lantern-jawed Det. Steve McGarrett (Lord) and the best cop catchphrase ever: "Book 'em, Danno." The pace is languid compared with modern procedurals, but the exotic locales are lovely to look at while waiting for the case to close. EXTRAS The highlight of a 1996 reunion doc: a tribute to the late Lord and numerous clips of McGarrett as he leis down the law. **B** —*Paul Katz*

Fast Food Nation
Greg Kinnear, Catalina Sandino Moreno
R, 116 mins., 2006

Inspired by Eric Schlosser's devastating 2001 exposé of the food-service industry, Richard Linklater's muckraking film interweaves the travails of the illegal immigrants, McJob teens, and cover-your-ass marketing gurus who make up the dark underbelly of the American dream. EXTRAS "Upton Sinclair was sort of hovering above us the whole time," Linklater says in his commentary with Schlosser. But Bobby Cannavale, who plays a predatory factory boss, wasn't convinced: "By the way," he says in a making-of, "I'm still going to eat meat." **A–** —*Jeff Labrecque*

PETER PAN: © DISNEY; THE THREE MUSKETEERS, HAWAII FIVE-O: EVERETT COLLECTION; REVENGE OF THE NERDS: 20TH CENTURY FOX/EVERETT COLLECTION; FAST FOOD NATION: MATT LANNES

Sabrina, the Teenage Witch

Season 1

Melissa Joan Hart, Beth Broderick, Caroline Rhea

Unrated, 528 mins., 1996–97

Before *Harry Potter*, *Sabrina* satiated its audience's biggest fantasy—having magical powers—for seven spellbinding seasons. On her 16th birthday, Sabrina (Hart) learns from her kooky aunts (Rhea and Broderick) that she's half witch. What's a teen to do? Boil up revenge potions and build "man dough" dates in the form of Brian Austin Green. Hart's lovable, but sardonic talking cat Salem (Nick Bakay) is the show-stopper. EXTRAS Poof! They must've disappeared! **B** —*Tanner Stransky*

Confetti

Martin Freeman, Jessica Stevenson, Jimmy Carr

R, 99 mins., 2006

A British bridal mag's search for the most original wedding falls to pieces as the couples with the top three themes—tennis nuptials, musical nuptials, nudist nuptials—ready their "I do"s. The tennis groom plays dirty. The musical bride can't sing. And the snaggletoothed nudists—surprise!—won't wear any clothes. The EXTRAS let you pick your own winner. Otherwise, *Confetti* plays like every other Brit mock-umentary: gay jokes and self-contempt improvised in direct address by actors you'd know only if you were addicted to BBC America. **B–** —*Aubry D'Arminio*

Let's Go to Prison

Will Arnett, Chi McBride

Unrated, 90 mins., 2006

You'd think *Arrested Development*'s Arnett, director Bob Odenkirk (*Mr. Show*), and the minds behind *Reno 911!* would produce a prison comedy that's...what? Riotous? Rule-breaking? But the script is stale, Odenkirk can't settle on a tone, and Arnett and McBride are in thankless-role lockdown. EXTRAS The superior alternate ending suggests that someone in a suit imposed the existing overcooked wrap-up. Odenkirk's lo-fi chat with the soundtrack's funk musicians (Reggie McBride, James Gadson, and more) thankfully presents Ray Parker Jr. as more than just the *Ghostbusters* guy. **C** —*Kirven Blount*

Worth the Upgrade?

'THE FULL MONTY'

Ten years later, the British indie about unemployed steelworkers who bare all to earn some bread is still a delight. But does the two-disc *Fully Exposed Edition* (R, 92 mins., 1997) live up to its claim?

ORIGINAL

Stripped naked of extras—save subtitles, French dubbing, and both the Americanized and the original British audio tracks.

REISSUE

Two discs of a whole lotta nothin'. Director Peter Cattaneo and actor Mark Addy provide a lively enough commentary—the final dance scene (pictured) needed to be "charmingly crap"—but the featurettes are yawners. Though we learn that former Fox Searchlight head Lindsay Law was dead set on changing the title until the film exploded at Sundance '97, sadly, we're treated to no input from screenwriter Simon Beaufoy and only a passing mention of the popular 2000 Broadway adaptation. Other than Addy, the only cast member who contributes is Tom Wilkinson, who explains he was drawn to the script because the "characters were very clear." (Wow, great!)

VERDICT

Negative. To quote Donna Summer's song from the infamous dole-queue scene, we expected more *hot stuff!* from a movie this playful. —*Missy Schwartz*

THE CHART

DVD SALES

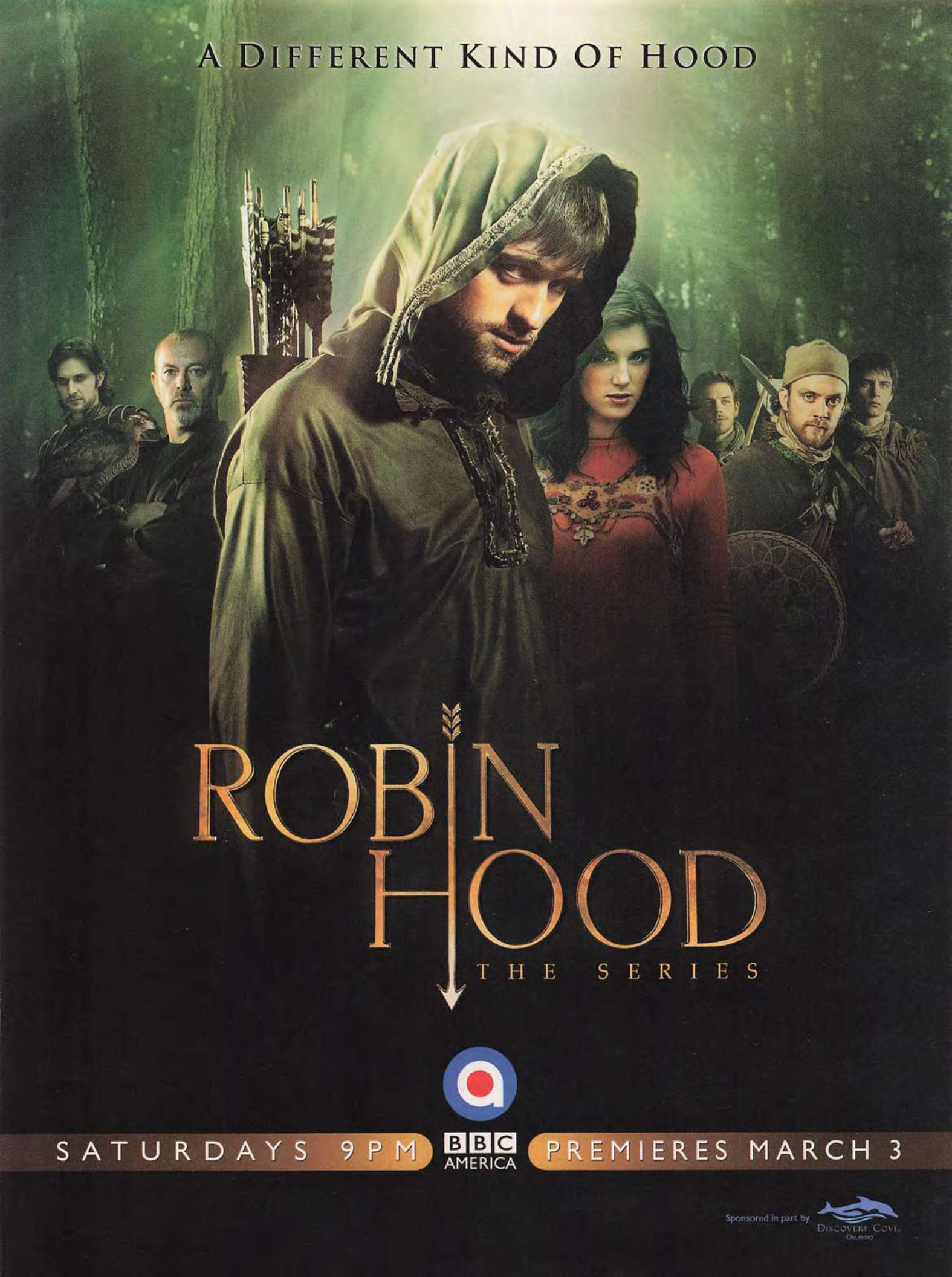
1 THE DEPARTED

Buoyed by Oscar buzz, Martin Scorsese's Boston-set crime drama debuted on DVD and swiftly killed the competition.

TOP 20		LAST WEEK	BOX OFFICE GROSS TO DATE*	WEEKS IN RELEASE	EW GRADE
1	THE DEPARTED *Still being shown in theaters across the country, 'The Departed' continues to add to its impressive box office take. The cops-and-mobsters flick ranks as Scorsese's most commercially successful flick to date, as well as 2006's highest-grossing R-rated movie.*	–	$131.5	1	A–
2	CINDERELLA III: A TWIST...	1	–	2	B+
3	OPEN SEASON	4	$84.3	3	B
4	FLICKA	3	$21.0	2	B–
5	SCHOOL FOR SCOUNDRELS *Before helming this slapstick story of a self-confidence instructor (Billy Bob Thornton) and a nerd (Jon Heder) who needs his help, Todd Phillips ratcheted up the comedic antics of Will Ferrell in 'Old School.'*	–	$17.8	1	C†
6	FLAGS OF OUR FATHERS	2	$33.6	2	B
7	MARIE ANTOINETTE	–	$16.0	1	B+
8	ZOOM: ACADEMY FOR... *Spencer Breslin, the older brother of Best Supporting Actress nominee Abigail Breslin ('Little Miss Sunshine'), stars in this kid pic as Tucker, a.k.a. Mega Boy.*	–	$12.0	1	C
9	THE MARINE	6	$18.8	3	C+†
10	FLYBOYS	7	$13.1	3	C+
11	THE GUARDIAN	11	$55.0	4	C+
12	SAW III	10	$80.2	4	B–
13	CHARMED: SEASON 7	8	–	2	–
14	THE DEVIL WEARS PRADA	19	$124.7	10	B+
15	THE GRUDGE 2	5	$39.1	2	B–
16	CARS	13	$244.1	15	A
17	THE HILLS: SEASON 1	–	–	1	B–
18	BARNYARD	16	$72.6	10	B–
19	GREY'S ANATOMY: SEASON 2	32	–	23	A–
20	GRIDIRON GANG	15	$38.4	5	B

SOURCES: RENTRAK RETAIL ESSENTIALS FOR THE WEEK ENDING FEB. 17, 2007; NIELSEN EDI *IN MILLIONS
† ORIGINAL THEATRICAL GRADE

SABRINA, THE TEENAGE WITCH: LEN REDKOLABS; CONFETTI: ROBERT GOLDSTEIN; LET'S GO TO PRISON: CHUCK RUDES; THE FULL MONTY: TOM MILTON; THE DEPARTED: ANDREW COOPER


A DIFFERENT KIND OF HOOD
ROBIN HOOD
THE SERIES
SATURDAYS 9PM
BBC AMERICA
PREMIERES MARCH 3
Sponsored in part by
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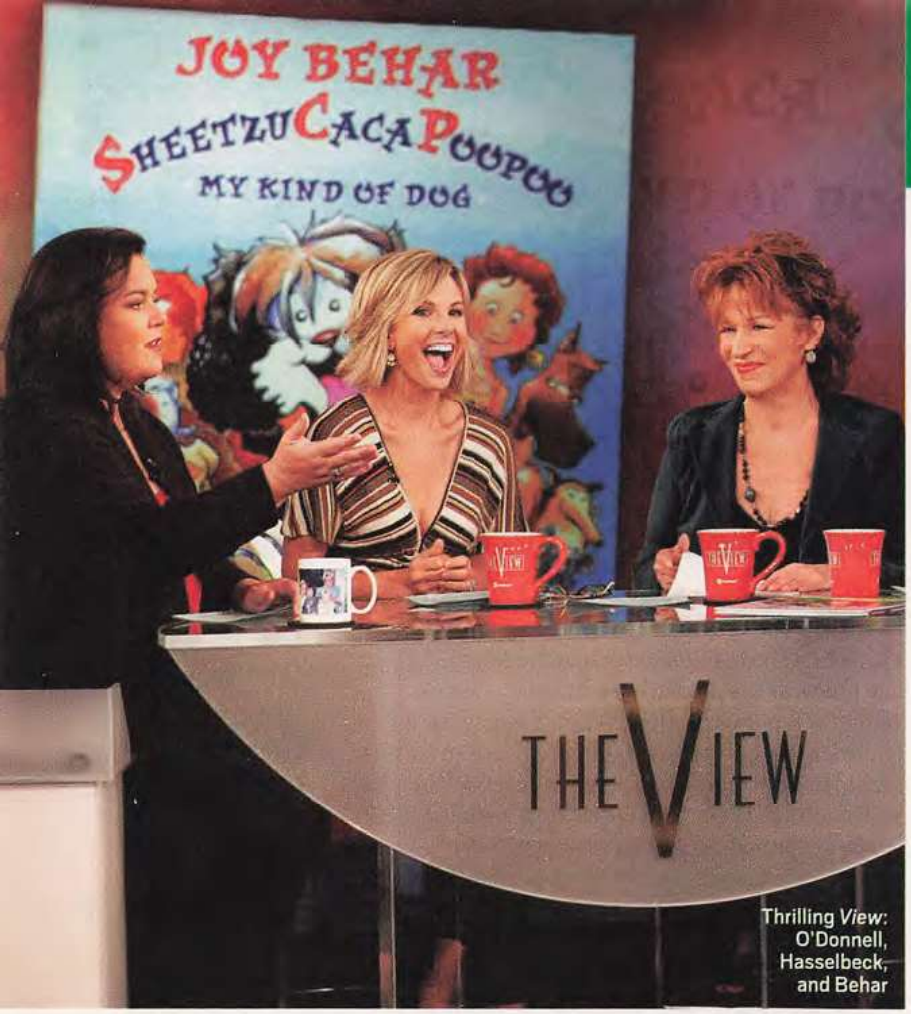
ORLANDO



Thrilling *View*: O'Donnell, Hasselbeck, and Behar

Coming Up Rosie

Fearless cohost O'Donnell speaks her mind—and ignites this gabfest. Here's a re-*View*.

BY KEN TUCKER

The View
Weekdays, syndicated
ABC

I'm not a *View* kinda guy; don't watch daytime TV—no soap operas or *Live With Regis and Kelly*. I decline the *Today* show and *Good Morning America*. I think of the thing that CBS airs at 7 a.m. as *The Show With the Lady Who Hosts 'Big Brother' Against Her Will*. Yet I have been spending recent months watching *The View*—not just in real time, but DVR-ing the first half hour, which *View* mavens know contains the "Hot Topic" segments. Why have I become hooked on a show built around a veteran TV news "reporter" who helped turn hard news soft, a *Survivor* loser, a doughty stand-up comic, and Rosie O'Donnell?

Easy: It's because *The View* is one of the most electrifying shows on the air. And I don't care if you scoff, because it means you scoff ignorantly. The electrification began when that nice Meredith Vieira went to the *Today* show to soothe that nice Matt Lauer after that scary Katie Couric had made him so nervous he, in a pre-Britney move, cut off most of his hair. (At least, that's how it struck me—I only know what I read and hallucinate, kids.) As *The View*'s anchor, Vieira led the panel in and out of discussions. Replacing her with O'Donnell was like replacing Gerald Ford with Howard Dean: Suddenly, there was rabble-rousing and bellowing, but in a *good* way.

Because unlike 99.9% of everyone else on TV, Rosie actually *says what she thinks*. It took a while for this to sink in for her cohosts, who'd been schooled (ordered?) by *View* coinventor Barbara Walters to be mannerly, middle-of-the-road. So every time Rosie yapped about her happy union with partner Kelli, more blood drained from Elisabeth Hasselbeck's terrified, *I forget, do God and my conservative base like lesbians?* face. You sensed Joy Behar saw O'Donnell as competition, but Behar adjusted magnificently when she realized, "Hey, I can say whatever *I* want too!" So now she regularly chimes in with hilariously menopausal grumpiness about Gen-Y idiocies. When Walters recently remarked of Paris Hilton, "She's sweet when you talk to her," Behar rolled her eyes and snapped, "A lot of stupid people are." Ah, bliss...

Rosie's *View* snaps and crackles. I'll go so far as to say that *The View* does for daytime what *The Daily Show* does for nighttime: It reflects the pent-up frustrations, pleasures, and hostilities its audience has toward pop and political culture. Media pundits have long wheezed that middle America is cautious, and weary of strong opinions—any day of *The View* proves that's hoo-ha.

The show also makes news—not just the Donald Trump squabble, which exposed him as a clumsy creep, but also for O'Donnell's comments about Anna Nicole Smith days before she died. (Saying Smith's slurry TV persona was "a tragedy all around" didn't merit a post-death apology, and

Backstory

+ *The View* has been nominated for over 90 Daytime Emmy awards since it debuted in 1997—but none of the hosts have ever won. However, the series *has* won six times for Outstanding Achievement in Hairstyling.

THE VIEW: HEIDI GUTMAN; WALTERS: YOLANDA PEREZ

thank goodness Rosie didn't offer one.) O'Donnell pulls off the paradox of blatant subtlety: She's not snooty about plugging the products the show sponsors; this, in turn, helps her promote her own interests. Her theater-queeniness, for example, benefits terrific performers such as Christine Ebersole and Kristin Chenoweth, who've been invited on the panel because Rosie loves their Broadway shows. They'd never get such well-deserved network exposure without her.

Once a mighty force bestrode *The View*—Star Jones Reynolds, the fascinatingly self-absorbed, freebie-loving gastric-bypass-nondenial denier. Now others try out for her spot in the rotation so Walters can repair to a Manhattan penthouse for calming, silk-sheeted lie-downs. The producers seem determined to find a black cohost: Their most frequent candidate is Sherri Shepherd, whose former sitcom *Less Than Perfect* also describes her flaw—she takes cues from whichever way the panel blows. My favorite has been Lola Ogunnaike, a *New York Times* reporter whose sole Oct. 16 appearance suggested tart quick-wittedness; the *Times* has since apparently tied her to the newsroom. Free Lola Ogunnaike!

Rumors swirl that Rosie will leave—ratings for *The View*, now in its 10th season, have soared, coinciding with her arrival. I hope O'Donnell stays. *The View* needs her. This was driven home on a recent Rosie-less edition, when talk turned to censoring children's books. Hasselbeck cheerfully admitted that when she read *Babar* to her daughter Grace she tore out the page where the hunter kills Babar's elephant mother. What is worse for a child: learning about death in the context of classic kid lit, or having a page torn from a book by your mother? (Poor Gracie—she's in for an adolescence of banned books and crushed iPods.)

But Rosie (surely she'd have defended *Babar*!) also needs *The View*. She needs these gals to work off of, to challenge her and debate everything from Iraq to Britney. Because these days, no matter how gloomy the news, *The View* is cloudless. **A**

It's raining men for Hasselbeck and O'Donnell

"Replacing Vieira with O'Donnell was like replacing Gerald Ford with Howard Dean: There was rabble-rousing, but in a *good* way."

1994: A PRIMER

PULP FICTION
Or, as we fondly think of it, *When 'Wild Hogs' Wasn't Even a Glimmer in Travolta's Eye.*

SCARLETT
The miniseries sequel to *Gone With the Wind* starring Timothy Dalton premiered on CBS, and viewers frankly gave a damn.

ACE OF BASE
"The Sign" of the apocalypse? It sure seemed that way at the time.

FLANNEL
Lumberjack chic hid a multitude of sins.

Pulp Fiction

Big 'Winner'

Yet another entertainingly awkward sitcom from a *Daily Show* alum.

BY GILLIAN FLYNN

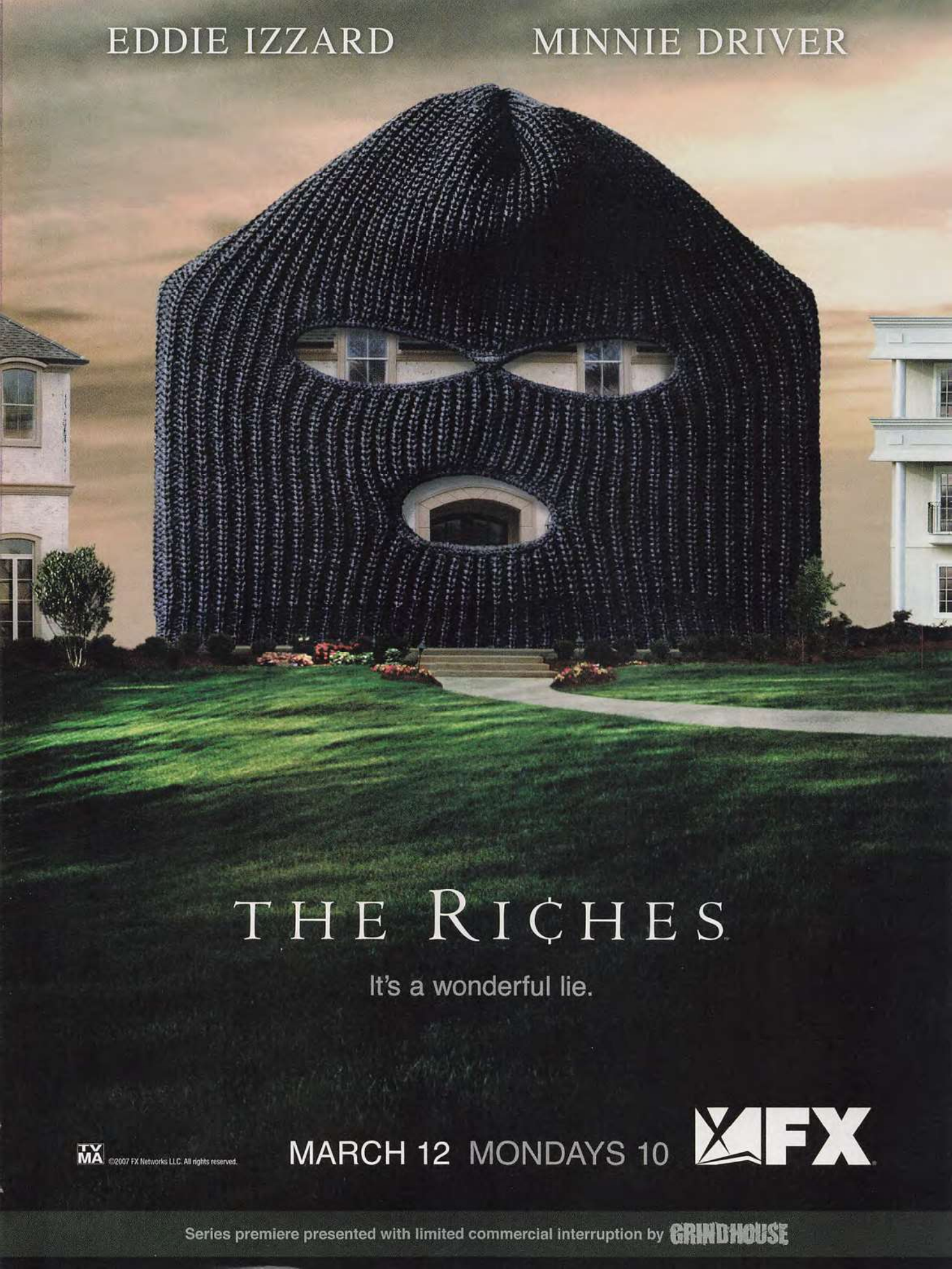
The Winner
Sundays, 8:30, 9:30 p.m.
Fox

Remember back in junior high? That slightly superior, socially awkward guy hovering anxiously on the outskirts of the cool-kid circle in a series of plaid button-downs? Rob Corddry is playing him on Fox's odd new comedy *The Winner*. The ex–*Daily Show* correspondent comes into his own as Glen Abbott, a 32-year-old video-store clerk who begins to late-late-late-bloom when his childhood crush (Erinn Hayes) returns to live next door. Glen's sudden confidence has less to do with the girl, however, than her bright, neurotic 14-year-old son, Josh (Keir Gilchrist)—who turns out to be the best friend Glen's always needed. The result is Pee-wee Herman meets *Get a Life* meets *The Wonder Years*: strange and sweet and, for no real good reason, set in 1994. Glen and Josh attempt first dates, bicker over new friends, and road-trip from Buffalo to Albany for Josh's spelling bee. ("Allll-bany?!!" Cordrry exclaims of their wondrous destination, with Paul Reubens-esque joyousness.)

Bedded bliss: Corddry and Katey Sagal

The Winner's remaining characters—Glen's catty gay boss, his blustery dad and doting mom—aren't nearly as charming. Perhaps these sitcom stereotypes are supposed to be ironic (the show is exec-produced by *Family Guy* creator Seth MacFarlane, after all). Mostly, they feel as dated as the show's jarring laff track. These are small worries, however, as it's doubtful *The Winner* could ever be just an average sitcom. Even at its yuk-yuk-kiest, the show is elevated by Cordrry, who quietly chips away at the constraints of the genre—like any slightly superior, anxious outsider should. **B+**

THE VIEW: LORENZO BEVILAQUA; *THE WINNER*: MICHAEL DESMOND; *PULP FICTION*: LINDA R. CHEA


EDDIE IZZARD
MINNIE DRIVER
THE RIÇHES
It's a wonderful lie.
TV MA
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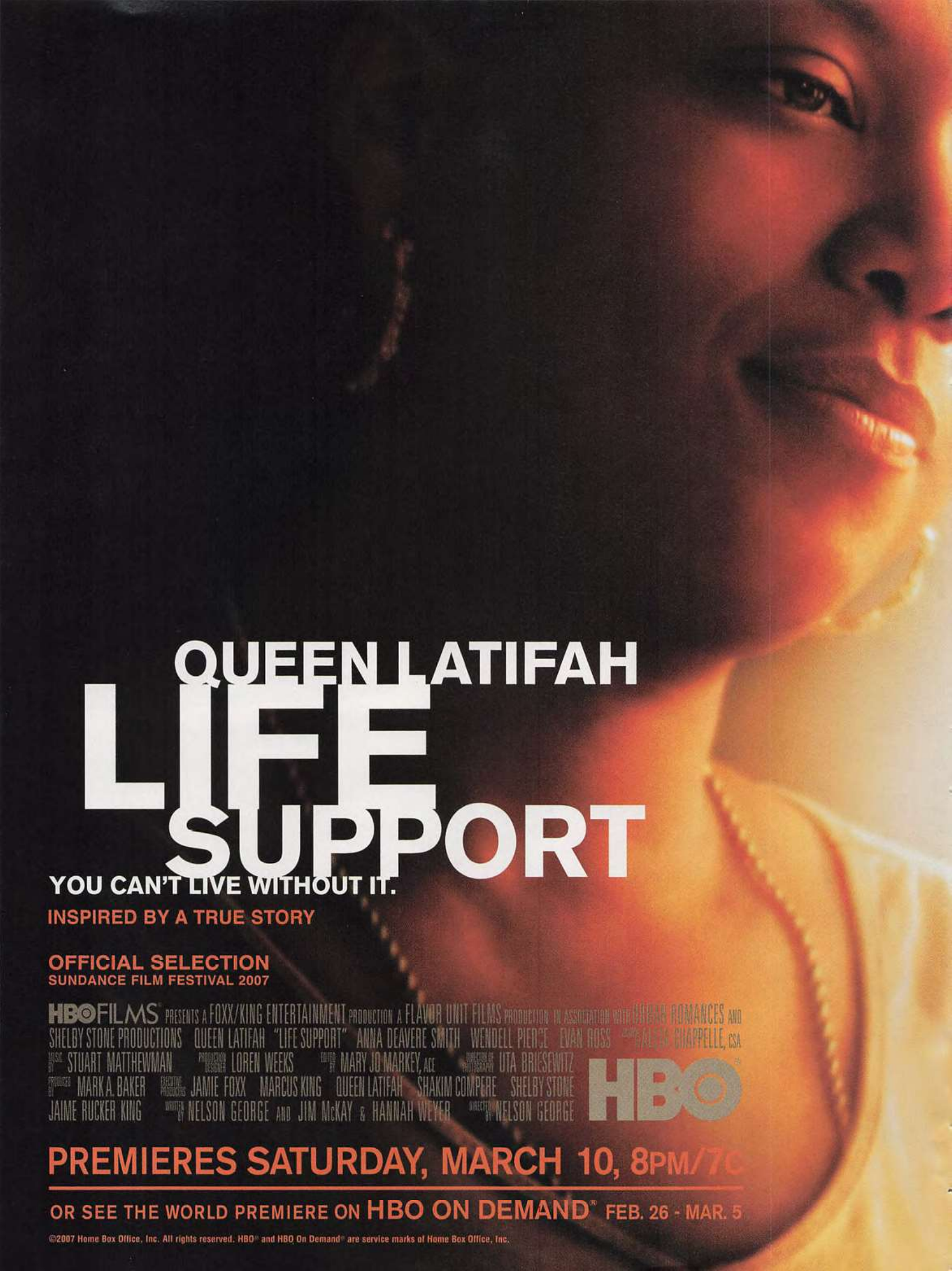
Series premiere presented with limited commercial interruption by GRINDHOUSE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LIFE SUPPORT
YOU CAN'T LIVE WITHOUT IT.
INSPIRED BY A TRUE STORY
OFFICIAL SELECTION
SUNDANCE FILM FESTIVAL 2007
HBO FILMS PRESENTS A FOXX/KING ENTERTAINMENT PRODUCTION A FLAVOR UNIT FILMS PRODUCTION IN ASSOCIATION WITH URBAN ROMANCES AND SHELBY STONE PRODUCTIONS QUEEN LATIFAH "LIFE SUPPORT" ANNA DEAVERE SMITH WENDELL PIERCE EVAN ROSS DAVE CHAPPELLE, CSA
MUSIC BY STUART MATTHEWMAN PRODUCTION DESIGNER LOREN WEEKS EDITED BY MARY JO MARKEY, ACE DIRECTOR OF PHOTOGRAPHY UTA BRIESEWITZ
PRODUCED BY MARK A. BAKER EXECUTIVE PRODUCERS JAMIE FOXX MARCUS KING QUEEN LATIFAH SHAKIM COMPERE SHELBY STONE JAIME RUCKER KING
WRITTEN BY NELSON GEORGE AND JIM McKAY & HANNAH WEYER DIRECTED BY NELSON GEORGE
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A 'STARS' IS BORN

Our favorite celebration of sequins and mid-level celebrities, *Dancing With the Stars*, returns for its fourth season March 19 on ABC. Based on past hits and missteps, we size up three of the contestants. —*Tim Stack*

BILLY RAY CYRUS
The country singer with the famously breaky heart will now bust some moves. **Why He'll Win** Cyrus should be comfortable gyrating in front of millions of people. Plus, viewers might mistake him for his more popular doppelgänger, Keith Urban. **Why He Won't** America still blames him for the unwelcome early-'90s resurrection of the mullet. **ODDS** 3–1

IAN ZIERING
The guy on *Beverly Hills, 90210* who wasn't Brandon or Dylan. No, not David Silver. C'mon, you remember... **Why He'll Win** He knows how to deal with high-stress situations (hi, Shannen Doherty!), and judging from *90210*, he isn't afraid of man cleavage. **Why He Won't** As revenge for her omission, Gabrielle Carteris fans could vote against him. **ODDS** 7–1

HEATHER MILLS
Best known for her messy breakup with Paul McCartney, Mills had better hope she comes off more favorably on the dance floor than she does in the press. **Why She'll Win** Because she was married to one of the most beloved musicians of all time. **Why She Won't** Everyone is thinking it, so we'll just come out and say it: She's missing...a solid dance background. **ODDS** 15–1

SOUND BITES

"At least I leave you funnier than when I met you."
–SETH (ADAM BRODY), SAYING GOODBYE TO RYAN (BEN McKENZIE), ON THE SERIES FINALE OF *THE O.C.*

"Lemon, I would like to teach you something. I would like to be Michelle Pfeiffer to your angry black kid who learns that poetry is just another way to rap."
–JACK (ALEC BALDWIN), TO LIZ (TINA FEY), ON *30 ROCK*

"It would be like Ryan [Seacrest] doing the news. [It] just wouldn't work."
–SIMON COWELL, ON *AMERICAN IDOL*, EXPLAINING TO ANTONELLA BARBA THAT SHE'D CHOSEN A SONG FAR TOO BIG FOR HER TALENT LEVEL

"President Bush flew to North Carolina today to discuss ideas for cutting gas consumption. The best idea was for Bush to not fly Air Force One to North Carolina."
–CONAN O'BRIEN ON *LATE NIGHT*

"The Broadway hit *The Producers* will end its run. So get down there while you have a chance and catch *The Producers*, now starring Joey Buttafuoco and a tape recorder with a hat on it."
–AMY POEHLER ON *SNL*

THE CHART

THE RATINGS

1 THE ACADEMY AWARDS

The Ellen-hosted affair beat last year's telecast by about 3 percent. Why? Maybe Scorsese love!

THE TOP 20

		VIEWERS*	LAST WEEK
1	**THE 79TH ANNUAL ACADEMY AWARDS** ABC, Sunday, 8:30 p.m.	40.2	–
2	**AMERICAN IDOL** Fox, Wednesday, 8 p.m.	30.5	2
3	**AMERICAN IDOL** Fox, Tuesday, 8 p.m.	29.5	1
4	**GREY'S ANATOMY** ABC, Thursday, 9 p.m.	27.4	4
5	**ROAD TO THE OSCARS 2007** ABC, Sunday, 8 p.m.	27.1	–
6	**AMERICAN IDOL** Fox, Thursday, 8 p.m.	24.4	–
7	**CSI** CBS, Thursday, 9 p.m.	21.8	5
8	**CSI: MIAMI** CBS, Monday, 10 p.m.	19.2	6
9	**DEAL OR NO DEAL** NBC, Monday, 8 p.m.	17.6	9
10	**TWO AND A HALF MEN** CBS, Monday, 9 p.m.	16.6	11
11	**THE OPRAH WINFREY OSCAR SPECIAL** ABC, Thursday, 10:01 p.m.	15.4	–
	➔ *Featuring celebs like Julia Roberts and George Clooney interviewing one another, Oprah Winfrey's first-ever pre-Oscars special premiered to strong numbers, beating out Barbara Walters' much-hyped annual preshow special.*		
	NCIS CBS, Tuesday, 8 p.m.	15.4	12
13	**BARBARA WALTERS' OSCAR SPECIAL** ABC, Sunday, 7 p.m.	14.5	–
14	**SHARK** CBS, Thursday, 10:01 p.m.	14.2	14
15	**HEROES** NBC, Monday, 9 p.m.	14.1	16
16	**RULES OF ENGAGEMENT** CBS, Monday, 9:30 p.m.	13.9	20
17	**CRIMINAL MINDS** CBS, Wednesday, 9 p.m.	13.7	13
	CSI: NY CBS, Wednesday, 10 p.m.	13.7	15
19	**SURVIVOR: FIJI** CBS, Thursday, 8 p.m.	13.5	9
	➔ *'Survivor' is having a rough go of it on Thursday nights now that the 'American Idol' results show has moved into the same time slot. Viewership was down nearly 3 million from last week.*		
20	**24** Fox, Monday, 9 p.m.	13.0	18
	OFF THE CHART *CBS' decision to give 'Jericho' (43rd) a three-month hiatus appears to have been a mistake. The drama's winter bow brought in only 8.3 million viewers, a hefty drop from September's premiere of 11.7 million.*		

* IN MILLIONS WEEK OF FEB. 19–25, 2007 SOURCE: NIELSEN MEDIA RESEARCH

CYRUS: STEVE GRANITZ/WIREIMAGE.COM; ZIERING: JEAN-PAUL AUSSENARD/WIREIMAGE.COM; MILLS: NICK HARVEY/WIREIMAGE.COM; BRODY: TAMMIE ARROYO/AP PHOTOS; THE ACADEMY AWARDS: GARY HERSHORN/REUTERS/LANDOV

BY ALYNDA WHEAT

WHAT to WATCH

A day-to-day guide to notable programs*

Road Kyle: America's oldest fourth graders return for season 11

WEDNESDAY 3.07

10–10:30PM

South Park Comedy Central, TV-MA

"We have so many good ideas, it's hard to pick what the first one should be," says *South Park* co-creator Matt Stone. For once, he's not joking. Thanks to a fruitful February writers' retreat in Palm Springs, he and partner Trey Parker say they've got at least two ideas for season 11 that "someone" will be very unhappy about. Hooray! They won't reveal more, but one story line they *will* share is a *24* parody. "We're fans, and really impressed with the writing," says Parker, "but as soon as you have Cartman saying the same stuff, it's pretty damn funny."—*Mandi Bierly*

Monday 3.05

Electoral Hat Trick!

8–9PM

Prison Break

Fox, TV-14-DLV

Proving that the only reasonable place for this many presidents is in your wallet, Patricia Wettig reprises her role as the nefariously sexy Prez Reynolds...

9–10PM

24

Fox, TV-14-V

...while Presidents Logan and Palmer slap themselves silly bickering about which of them is more craven. Okay, I made that last part up, but in your coldest heart of hearts, I think you'll admit that you'd like to see that.

10–11PM

What About Brian

ABC, TV-PG-D

Nicole sucks face with her manny, and right about then thinks maybe he's not gay.

10–11PM

Real Sports With Bryant Gumbel

HBO, TV-PG

Can Lou Piniella turn the Cubs around? Sure, in a bus.

10:01–10:59PM

The Black Donnellys

NBC, TV-14-SV

Tommy's the one in trouble, Jimmy's the one in jail, Sean is the one in the ER, Kevin's the one in debt, and Haggis is the one in the hot seat.

Tuesday 3.06

9–10PM

House

Fox, TV-14-L

Dave Matthews guests as a sick savant, but it's House's health that has us worried.

9–10PM

Dirty Jobs

Discovery, TV-14-L

Purple toes are so *then*. Now winemaking is about spiders, mold, and "goo."

10–10:30PM

The Agency

VH1, TV-14

Becky's not an "up" gal. She won't wake up or shut up, and if she keeps it up she won't need to show up.

Season Premiere

10–11PM

College Hill

BET, TV-14

By season's end, the only virgin should be the locale: Welcome to St. Thomas.

9–10PM

Pussycat Dolls Present: The Search for the Next Doll

The CW, TV-PG-D

Don't you wish your *Idol* was hot like this? The multiplatinum former burlesque stars are on the hunt for a new Doll, and their nationwide search is a consistently entertaining barrage of hip thrusts, crying jags, catfights, and, tonight, one hellacious strain of the stomach flu. B+ —*Leah Greenblatt*

PUSSYCAT DOLLS PRESENT: MICHAEL DESMOND

*TIMES ARE EASTERN STANDARD AND ARE SUBJECT TO CHANGE

Wednesday 3.07

It's all about ME: Valentine and Hennessy

TIME SLOT CHANGE

9–10PM
Crossing Jordan NBC, TV-14-V
Forward *Jordan*'s mail—the forensic drama is going to Wednesdays in a swap with *Deal or No Deal* intended to give NBC some Sunday muscle. That's about all that's new, as the show's shrugged off a silly boyfriend-murder plot and killed one supporting blonde only to add another, while still letting Jordan (Jill Hennessy) run amok because just being Jordan is somehow a virtue. Luckily for us, other people work in the ME's office. Tonight, Nigel's (Steve Valentine) blog lures out a serial killer and gives Nigel a shot at something new: saving a life. Who knows? Wednesday could end up doing the same for *Jordan*. **B**

8–9PM
America's Next Top Model
The CW, TV-14-DL
Ms. J. gives runway lessons. (Since I moved to L.A. last month, I've seen him *twice*. I think he's following me.)

8–9PM
Jericho
CBS, TV-PG-V
Skeet's pinned under a truck. Don't panic—there's nothing you can do for him.

8:30–9PM
The Knights of Prosperity
ABC, TV-PG
Louis could lose his internship...which seems win-win.

10–11PM
Lost
ABC, TV-14-V
Answers? Solid plots? Why get those when you can see Sawyer play Ping-Pong?

Thursday 3.08

8–9:51PM
Inspector Mom
LMN, TV-PG
A TiVoful of March reruns means you can watch *The Wonder Years*' Danica McKellar as a ballroom-dancing amateur detective, with almost no shame.

9–11PM
Last Stand of the 300
History, TV-PG-V
You wouldn't see *300*, that graphic-novel flick, without learning about the battle it's based on, would you?

ODD COUPLE ALERT!

9:31–10:01PM
30 Rock
NBC, TV-14-DL
Nathan Lane plays Jack's ne'er-do-well brother. Are we more shocked that Jack's the good one or that he had parents?

Dorothy Dandridge in a controversial 1942 Soundie

8–10PM *
Soundies: A Musical History Hosted by Michael Feinstein PBS, TV-G
Just in time for pledge week (dig deep, America) comes this primer on Soundies: jazz- and swing-era music videos. The single-take, three-minute spools, featuring everyone from Duke Ellington to Mel Blanc, were occasionally racy (though PBS plays coy, blurring the burlesque reels) and reflective of a country with deeply divided racial and sexual mores. Sure, there's some history to trudge through, but host Feinstein, fans Wynton Marsalis and Hugh Hefner, and a cadre of Soundies performers help with that. Now about those checkbooks... **A–** **check local listings*

CROSSING JORDAN: CHRIS HASTON; LANE: STEPHEN LOVEKIN/WIREIMAGE.COM; *SOUNDIES*: LIBERATION ENTERTAINMENT

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Friday 3.09

9–9:40PM
Clatterford
BBC America, TV-PG
Even geniuses can't get it right every time. This series about a village women's club, featuring *Absolutely Fabulous*' Jennifer Saunders and Joanna Lumley, is as comfy—and musty—as an old quilt. Sue Johnston stars as the club's newest member, but her uncommon common sense can't tame these oddballs. Or help such limp satire. C+

MARATHON ALERT!

8AM–4PM
Threshold
Sci Fi
That Carla Gugino show about an alien invasion that was on the verge of working when CBS yanked it. Good times.

6:30–7PM
The Grim Adventures of Billy and Mandy
Cartoon, TV-Y7-FV
A mermaid loves an "idiot." Hey, he's only an idiot if he falls for a mermaid.

8–9PM
1 vs 100
NBC, TV-PG
"Contestants battle wits with ghost hunters, roller derby girls, and people struck by lightning." In other words, folks who, for one reason or another, may not be right in the head.

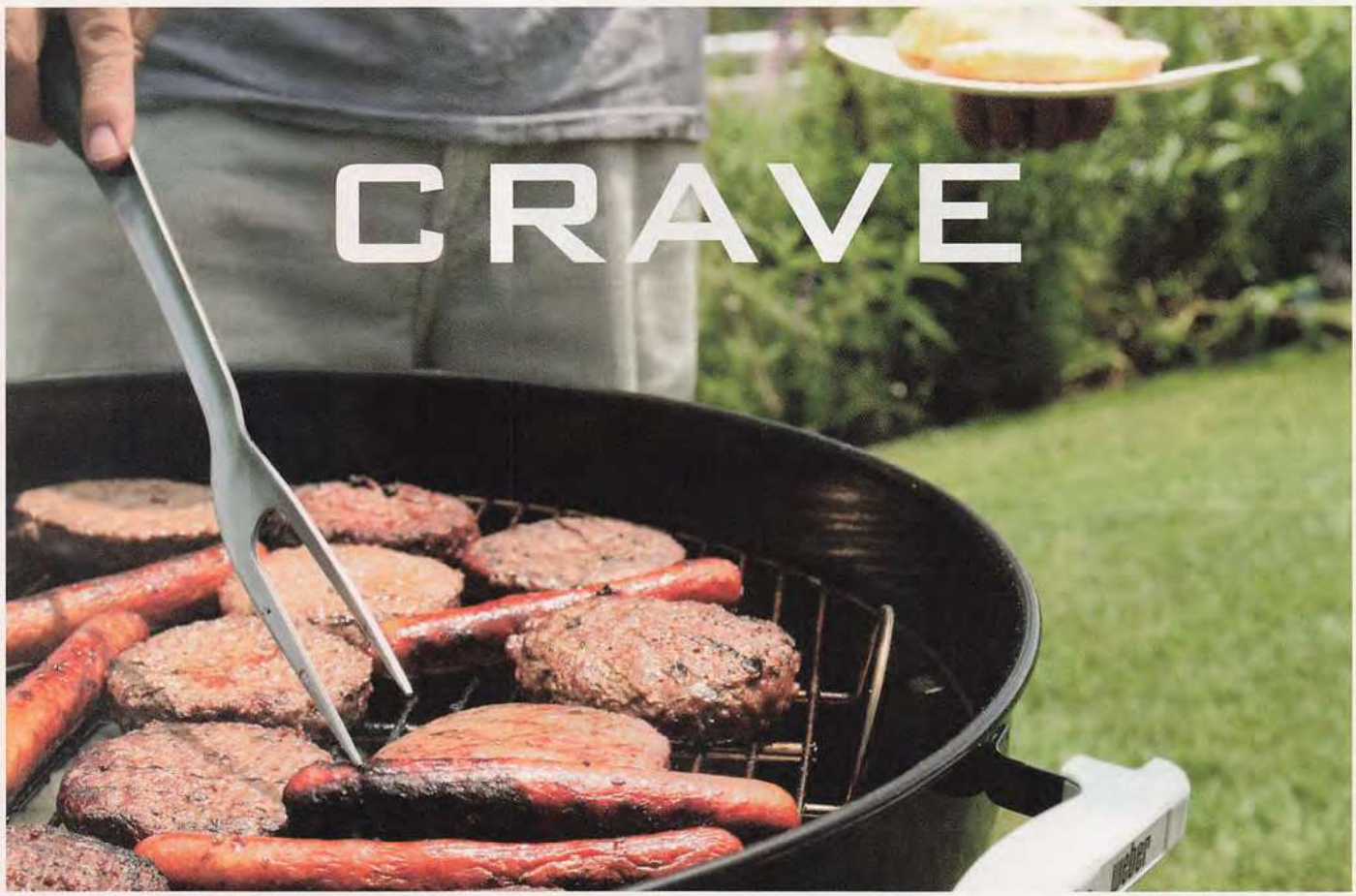
9–10PM
Close to Home
CBS, TV-PG-DLS
Annabeth and her boss disagree about seeking the death penalty for a man who's borderline mentally disabled. How "borderline" is he? Would he, say, fall in love with a mermaid?

10–11PM
Alex Reymundo's "Hick-Spanic" Live in Albuquerque
Showtime, TV-MA-DL
One of those he's-Hispanic-so-he-can-say-that-stuff situations. Sorta like Dave Chappelle's blind black Klansman.

10–11PM
Numb3rs
CBS, TV-PG-LV
Really puts the *hanging* in *hanging chad*: Charlie tries to solve a string of murders connected to voter fraud.

9–10PM
Las Vegas NBC, TV-14-DV
Mayhem ensues at the Montecito. "There's not just a kidnapping but also a robbery, an attack on their vault, a pregnancy, a divorce...at one point I was going to throw a kitchen sink across the casino," says creator Gary Scott Thompson. Why such an overstuffed plot? "[NBC] said, 'Go out big and don't give us a reason to cancel you.'" (The show has since been renewed.) The season's final episode includes a cliff-hanger involving Richard Burgi (*Desperate Housewives*' Karl) as a guy spurned by Sam (Vanessa Marcil). Still, that kitchen sink might've been a nice touch. —*Abby West*

CLATTERFORD: TIM CUFF; GUGINO: BRIAN ACH/WIREIMAGE.COM; LAS VEGAS: PAUL DRINKWATER



Saturday 3.10

Marathon Alert!
7AM–8PM
Martial Arts Madness
FX
From *Kung Pow!: Enter the Fist* to *Kiss of the Dragon*.

8–10PM
Catwoman
AMC, TV-14-V
Network TV debut! Which means they bought it just for you, ya lucky duck.

10–11PM
The Rolling Stones: Truth and Lies
BBC America, TV-PG-14
Doc on the Stones–cold truth. As nuts as they've been, lies are unnecessary.

11PM–MIDNIGHT
The Axis of Evil Comedy Special
Comedy Central, TV-14-L
Middle Eastern comics crack you-think-*your*-last-flight-was-rough jokes.

Latifah leans on her talent for *Support*

8–9:30PM
Life Support HBO, TV-MA
Put actors as good as Anna Deavere Smith, *The Wire*'s Wendell Pierce, and *ER*'s Gloria Reuben in a TV movie with Queen Latifah at its warm, welcoming center, and it's easy to get past *Life Support*'s PSA-style warnings about HIV prevention. Latifah's ex-addict Ana works on AIDS outreach, while mending emotional fences with her teen daughter. Director and co-writer Nelson George avoids sentimentality. A few too many characters are improbably forgiving; Latifah and Pierce's portrait of a devoted but tired couple, however, remains affecting. B+ —*Ken Tucker*

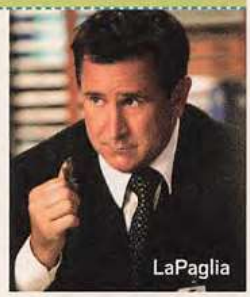
LIFE SUPPORT: PAUL SCHIRALDI; WITHOUT A TRACE: CLIFF LIPSON

Sunday 3.11

8–9PM
Grease: You're the One That I Want
NBC, TV-PG
After tonight it'll be down to the final six! Aww, c'mon, don't make that face—you totally cared before *Idol* came back.

8–9PM
Extreme Makeover: Home Edition
ABC, TV-PG
A family who lost their son and their house within a span of three months get a new place to call home.

9–9:30PM
Family Guy
Fox, TV-14-DLS
Lois has an affair with Bill Clinton. Yeah, yeah, they sullied a U.S. president, but really I'm just pissed she stepped out on Peter. Not shocked, though—she did once marry the dog.


LaPaglia

10–11PM
Without a Trace
CBS, TV-14-LV
Plenty of actors direct episodes of their own show, but few actually write one. *Trace* star Anthony LaPaglia (Jack) co-wrote this story about a missing senator, with a twist: We know from the start that the victim is dead. Apart from a few clunky lines (asking your boss to check your *prostate*?), this episode is as solid as the rest, so this LaPaglia guy? He might have a future. B+

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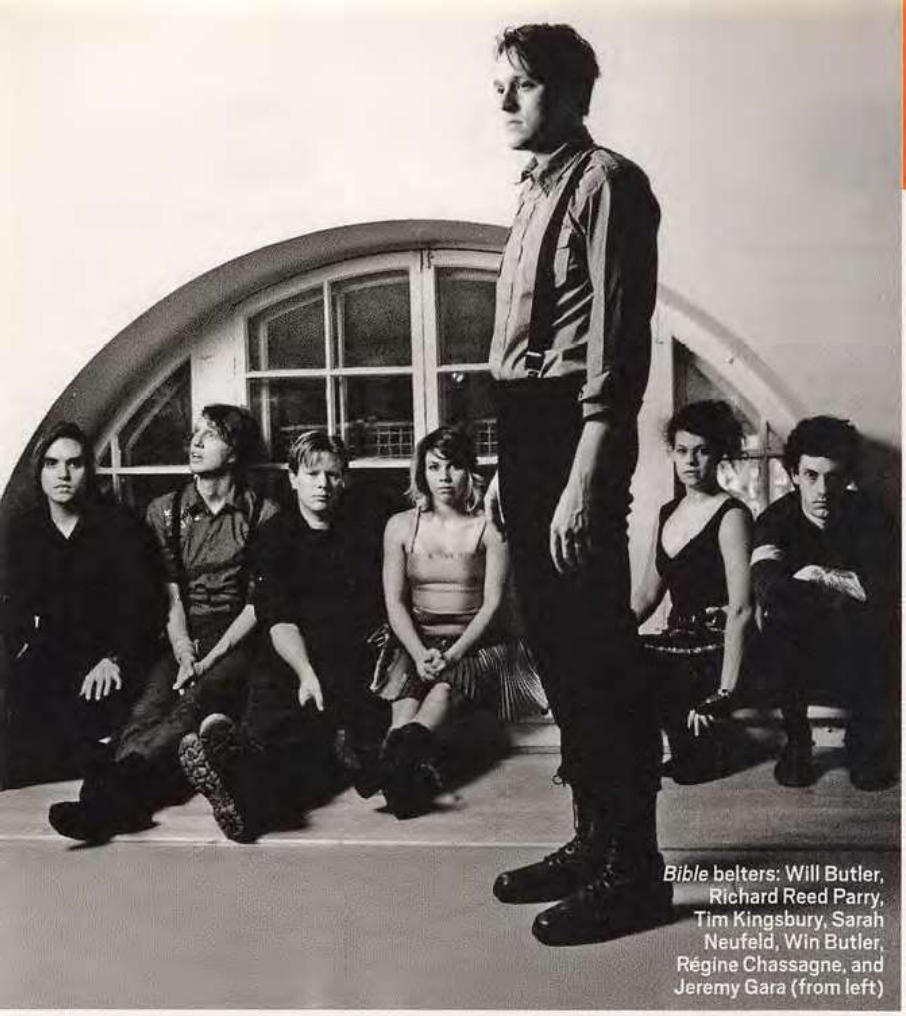


Bible belters: Will Butler, Richard Reed Parry, Tim Kingsbury, Sarah Neufeld, Win Butler, Régine Chassagne, and Jeremy Gara (from left)

Second Coming

Arcade Fire's sophomore studio album, *Neon Bible*, is a near-religious experience.

BY JODY ROSEN

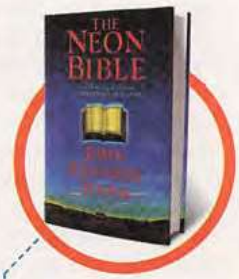
Arcade Fire
Neon Bible
(Merge)
Rock

Even in this post-rock era—when hip-hop has a stranglehold on the zeitgeist, country commands the big record sales, and yesteryear's rock fans are easing into retirement with Norah Jones purring on the stereo—there are still things high-minded Young Turks with guitars can do better than any other kind of musician. Arcade Fire, a septet from Montreal, have established themselves as one of the world's great bands by harnessing rock's unmatched power for going big and broad and vast. On their new album, the songs gust and spread out, like huge landscapes hurtling into view. Titles like "Oceans of Noise" advertise the immensity of the sound, and you can detect the influence of such past masters of sonic grandiosity as U2, Phil Spector, and, in the monstrous pipe-organ drones that well up behind "Intervention," that 18th-century wall-of-sound specialist, J.S. Bach. But Arcade Fire bring odd musical colors to the mix (accordions, hurdy-gurdies), and their fondness for hooted, full-band sing-alongs gives the most majestic moments a scruffy indie feel—a ragtag gang making a racket worthy of an army.

As a ridiculous CD by the Killers recently reminded us, if you're going to make epic symphonic rock, it helps to have something to say. Arcade Fire do. Their excellent 2004 full-length debut, *Funeral*, was personal and confessional—elegies and laments inflated into anthems—but on *Neon Bible*, the band turn their attention outward. "I can't breathe! I can't see!/World War III, when are you coming for me?" cries frontman Win Butler in "Windowsill." Butler sings in a jittery yelp reminiscent of David Byrne and Robert Smith, a sound that suits songs packed with fearful tidings and images of war. But black humor seeps into even the apocalyptic songs. "(Antichrist Television Blues)" begins with echoes of the 9/11 attacks but turns into a mischievous social satire about the father of a pop starlet: "My girl's 13 but she don't act her age/...Oh, Lord, if you could see her when she's up on that stage!"

EW PICK

And in the bleakest songs, the polyphonic swirl of strings, horns, and voices (arranged by Toronto indie hero Owen Pallett and Butler's wife and co-bandleader, Régine Chassagne) points toward transcendence. *Bible*'s centerpiece, "No Cars Go," is almost utopian: "We know a place where no planes go/We know a place where no ships go." Is it a gospel song? A prayer for peace in a war-racked age? A 2007-model "My Generation"? Perhaps all of the above. But what sticks with you finally is not sense but sound, the wordless operatic chorale that crests over a martial drumbeat in the song's coda—a big, dark, churning ocean of noise. **A–** >DOWNLOAD THIS: **"No Cars Go"**



Backstory

+ Fans of Southern literature might recognize the phrase *Neon Bible*: The album shares its title with *The Neon Bible*, an early novel written by *A Confederacy of Dunces* scribe John Kennedy Toole.

ARCADE FIRE: DAVIDA NEMEROFF

Korn

MTV Unplugged
(Virgin)
Rock

While many of their '90s contemporaries have become but nü-metal memories—Fred Durst, *où es tu?*—Korn are still proving their nü-mettle. To tide us over until their eighth studio album, Korn offer this collection of hits and extras. Singles "Freak on a Leash" and "Blind" are softened in their acoustic incarnations, though frontman Jonathan Davis still sounds like the Cookie Monster on a Toll House binge. And a cover of Radiohead's "Creep" and a duet with Cure frontman Robert Smith come off, alas, like unpopped kernels. **B–** *—Leah Greenblatt*
>DOWNLOAD THIS
"Love Song"

Gerald Levert

In My Songs
(Atlantic)
R&B

This disc would have been a solid addition to the soulful teddy bear's 15-year solo catalog even if he hadn't passed away at age 40 after recording it last year. His satin-smooth voice shines on the slow jams that dominate the 12-song set, as well as on a few well-executed nods to more up-tempo club vibes ("Fall Back," "What Cha Think About That"); many of his lyrics are about seduction, but they never cross the line into sleaze. It's hard to imagine a more fitting memorial to Levert's too-short life. **B+** *—Simon Vozick-Levinson*
>DOWNLOAD THIS
"Fall Back"

Air

Pocket Symphony
(Astralwerks)
Electronica

In the nine years since this French duo debuted with the stunning *Moon Safari*, a blend of easy-listening and synthesizer grooves that soundtracked countless Urban Outfitters visits, they've only occasionally resurrected the bubbly melodies of that masterpiece. This is meant as a return to the film-score sounds of *Safari*. Unfortunately, "hummability" is missing from the formula, and disaffected vocals by Pulp's Jarvis Cocker and the Divine Comedy's Neil Hannon do little to enliven the monochromatic piano and minimalist arrangements. **C+** *—Sean Howe*
>DOWNLOAD THIS
"Mer du Japon"

Sevendust

Alpha
(7Bros./Asylum)
Hard Rock

"I thought you knew that pity was a four-letter word," Lajon Witherspoon barks near the start of this Atlanta quintet's sixth studio disc. "Now I feel the need to make you suffer," he adds a few minutes later. At least he's honest. The band mercilessly assaults listeners on songs like "Aggression" and "Confessions of Hatred," burying every potential hook under a barrage of enraged howls and pummeling guitars. Witherspoon's singing voice is far more expressive than his screams; too bad he uses it so infrequently here. **C+** *—SVL*
>DOWNLOAD THIS
"Under"

Albert Hammond Jr.

Yours to Keep
(Scratchie/New Line)
Rock

Who'd have guessed that the Strokes were hiding a second talented writer in their ranks? Hammond, known to most as the rhythm guitarist in that gang of jaded princes, spent years quietly assembling enough material to put out a solo album; his patience pays off on this mellow debut, with its sweetly yearning melodies and modest arrangements that often recall Guided by Voices. It's a thoroughly likable effort—and it ought to earn Hammond a few slots of his own on the Strokes' next track list. **B+** *—SVL*
>DOWNLOAD THIS
"Blue Skies"

A Little Bit Country, a Little Bit Rock & Roll

The last place you'd expect to find a Hinder power ballad is on the country charts, but that's where the band's "Lips of an Angel" currently resides—albeit as a tenderized version by Texan singer Jack Ingram. He isn't the only country artist reinterpreting pop and rock hits these days. **—Mandi Bierly**

Jack Ingram
(Hinder's "Lips of an Angel")

Cover Story After hearing that Hinder wanted their monster hit to cross formats, Ingram, who says he'd always thought it'd make a great "three people when there's only room for two" country song, added it to his album, due March 27. **Key Change** The steel guitar and fiddle are new; so is Ingram's intimate yet desperation-free delivery. **Fun Fact** "In the video, I got to wear a cool, shiny scarf that my mom likes," says Ingram. "But then I wore it at a show and it fell off by my microphone and some girl stole it.... Damn."

Rascal Flatts
(Tom Cochrane's "Life Is a Highway")

Cover Story 2006's top-selling act reworked Cochrane's '92 hit for the movie *Cars*, directed by friend/fan John Lasseter. The single was released to Top 40 stations but not to country radio (where it charted anyway). **Key Change** An explosive Joe Don Rooney guitar solo replaces Cochrane's harmonica bridge. And the Flatts' harmonies make the song more poppy, less rock-y. **Fun Fact** "It doesn't matter what we've accomplished," says frontman Gary LeVox. "The song made me a hero with my 6-year-old and 3-year-old. I've done *Cars*, and that's it."

Sugarland
(Tom Petty & the Heartbreakers' "American Girl")

Cover Story The duo opened their late-'06 concerts with this mood-setting anthem. "It says, 'This is gonna be a fun show, something special and possibly different,'" explains singer Jennifer Nettles of the tune, which isn't on any album. Yet. (Hear an acoustic version on Strippedmusic.com.) **Key Change** Nettles inhabits the girl of the title, bringing an immediacy to the lyrics. **Fun Fact** Sugarland also covered U2's "I Still Haven't Found What I'm Looking For" at gigs last year. They're now playing Pearl Jam's "Better Man."

Nickel Creek
(Britney Spears' "Toxic")

Cover Story According to mandolinist Chris Thile, the bluegrass trio listened to Spears' "pinnacle achievement" so often on their bus that they added it to their set list in fall 2005. It'll remain their most requested song when they kick off their Farewell (For Now) tour in April. (The "little live present" can be heard on their MySpace page.) **Key Change** Britney's slickly produced dance track is surprisingly sexy in the hands of Thile, who provides vocals and virtuosic picking. **Fun Fact** "Some people think we're making fun of it," Thile says, "but we have a great deal of respect for the song."

DOWNLOAD THIS

Why search the Web for new music when you can check out our instant playlist? (For links to all songs, visit ew.com/downloadthis.)

AVRIL LAVIGNE "Girlfriend"
This instantly catchy pop-rock cherry bomb comes off like a 2007 sequel to the giddy junior-high na-nas of 1982's "Mickey" and 2005's "Hollaback Girl"—and is just as much bratty fun. *(Album due April 17)* **A–**

MIKA "Love Today"
The Brit sensation channels Bee Gees falsetto funk, Freddie Mercury swagger, and Scissor Sisters dance-floor sauce on this infectious feel-good anthem, the follow-up to current single "Grace Kelly." *(Album due March 27)* **B+**

FALL OUT BOY "Thnks fr th Mmrs"
Guest producer Kenneth "Babyface" Edmonds supplements the emo superstars' usual guitar crunch with flamenco-style strumming and a quivering string section, giving them their most sonically adventurous song yet. *(Album out)* **A–**

LCD SOUNDSYSTEM "North American Scum"
Brooklyn hipster James Murphy opens this track in his trademark dead-pan drawl. When the hook kicks in, though, even he can't resist squealing along in sheer ecstasy. *(Album due March 20)* **A–**

YOUNG BUCK "Get Buck"
Rising hitmaker Polow Da Don ("London Bridge") lends a thunderous beat to fellow Southerner Buck—who once again proves he's among the sharpest lyricists in 50 Cent's G-Unit crew. *(Album due March 20)* **B+**

MIRANDA LAMBERT "Crazy Ex-Girlfriend"
The title of this twangy rave-up is aimed squarely at the no-nonsense Texan twentysomething who sings it: Lambert gleefully describes wreaking havoc on a former flame's new relationship. *(Album due May 1)* **B+**

KAISER CHIEFS "Ruby"
The XTC-loving lads from Leeds are back with a supremely catchy ode to infatuation: "Let it never be said that romance is dead/'Cause there's so little else occupying my head." *(Album due March 27)* **A–**

PATRICK WOLF "Accident and Emergency"
Avant-garde English rocker Wolf lays his vulnerable vocals over schoolyard samples and a spare, glitchy backbeat. The result (available only at EW.com) is both odd and hypnotic. *(Album due May 1)* **A–**

MACY GRAY "Finally Made Me Happy"
The Fraggle-voiced songstress returns after a lengthy hiatus with this smoky Motown-style slow jam. Don't be misled by the title, though; it's actually a kiss-off to an old lover. *(Album due March 27)* **A–** *—LG and SVL*

LAVIGNE: MARK LIDDELL; MIKA: LEE JENKINS; FALL OUT BOY: PAMELA LITTKY; LCD SOUNDSYSTEM: JAKE WALTERS; LAMBERT: JACK GUY; KAISER CHIEFS: ELLIS PARRINDER; GRAY: GIULIANO BEKOR

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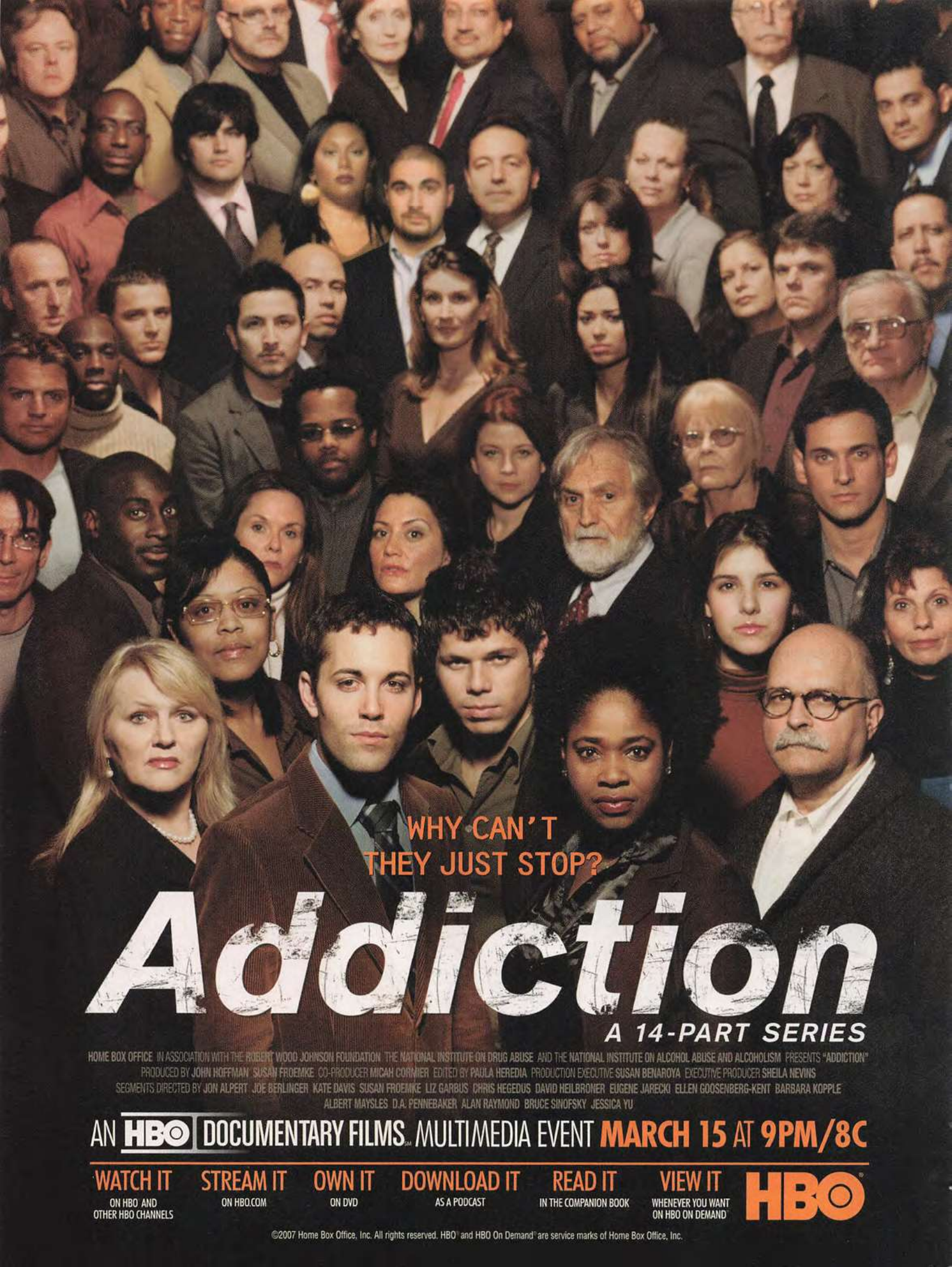

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Relient K

Five Score and Seven Years Ago
(Gotee/Capitol)
Rock

With three gold albums, Relient K are the poster boys for faith-based pop-punk...or, as we call it, *in excelsis emo*. But frontman Matt Thiessen, who once resisted romantic fare, is suddenly madly in love, making it hard to tell the God songs from his equally worshipful girlfriend tunes. The band pushes along at a rapid enough clip to nearly redeem his cloying romanticism—until the uncharacteristically ornate 11-minute finale, "Deathbed," which makes it clear he has another new love: Sufjan Stevens.
C+ —*Chris Willman*
>DOWNLOAD THIS
"Faking My Own Suicide"

!!!

Myth Takes
(Warp)
Rock

In the best !!! tracks, there comes a point where singer Nic Offer finally stops yakking, the octet locks into one of its irresistible rhythms, and the band really gets down to business. These guys are all about the groove, and when they're on—as on "Bend Over Beethoven" and "Heart of Hearts"—few can match their percussive intensity. Weaker are their attempts at actual songs, of which there are a few too many here: Offer isn't much of a singer, and their halfhearted stabs at melody are more often annoying than memorable.
B —*Rob Brunner*
>DOWNLOAD THIS
"Heart of Hearts"

Ry Cooder

My Name Is Buddy
(Nonesuch)
Americana

Indefatigable genre-hopper Ry Cooder gets weirdness points for this one: a concept album about the death of the American working class starring a cat named Buddy. Cooder's guitar work is lyrical as always, but the songs, steeped in Depression-era sounds and imagery, are oppressively cutesy and faux naive—a theme-park ramble through the Anthology of American Folk Music, with Cooder singing in a gratingly phony yokel's drawl. Listeners seeking homespun lefty anthems are advised to check out buzzworthy up-and-comer Woody Guthrie. **C+** —*JR*
>DOWNLOAD THIS
"Green Dog"

THE CHART

HOT RINGMASTERS

1 **MIMS**

The rapper's "This Is Why I'm Hot" is now playing on a cell phone near you. Just be sure not to drop it like it's hot.

THE TOP 20

		LAST WEEK	WEEKS ON CHART
1	**MIMS** "This Is Why I'm Hot"	1	4
2	**PRETTY RICKY** "On the Hotline"	2	11
3	**JIM JONES** "We Fly High"	4	14
4	**RICH BOY FEAT. POLOW DA DON** "Throw Some D's"	3	6
5	**AKON** "Don't Matter"	9	4
6	**BEYONCÉ** "Irreplaceable"	5	14
7	**UNK** "Walk It Out"	6	14
8	**FAT JOE FEAT. LIL WAYNE** "Make It Rain"	7	14
9	**YOUNG JEEZY FEAT. R. KELLY** "Go Getta"	12	3
10	**GYM CLASS HEROES FEAT. PATRICK STUMP** "Cupid's Chokehold" — *Why the heck is Supertramp wafting out of so many cell phones? Wait, that's the "Breakfast in America"-borrowing Gym Class Heroes, a rock group that's scoring big on the iTunes chart as well as this one.*	10	4
11	**AKON FEAT. SNOOP DOGG** "I Wanna Love You"	8	14
12	**NICKELBACK** "Rock Star" — *There aren't many rock songs to compete with the hip-hop and R&B tunes that dominate the cell-phone download chart. But Nickelback's rising "Rock Star" looks likely to become a RAZR star.*	25	8
13	**JUSTIN TIMBERLAKE** "What Goes Around...Comes Around" — *Justin's ballad has already reached No. 1 on the Hot 100 'Billboard' chart, and now it's poised to spread retributive karma across the nation's cell phones, too.*	28	7
14	**BUCKCHERRY** "Crazy B----"	11	14
15	**CIARA** "Promise"	14	14
16	**ROBIN THICKE** "Lost Without U"	26	6
17	**BABY BOY DA PRINCE FEAT. LIL BOOSIE** "The Way I Live"	20	6
18	**NELLY FURTADO** "Say It Right"	15	11
19	**HINDER** "Lips of an Angel"	13	14
20	**LLOYD FEAT. LIL WAYNE** "You"	–	1

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Chart Flashback

THIS WEEK IN '84

How do 23-year-old hits by John Lennon, Cyndi Lauper, and Van Halen hold up today? WHITNEY PASTOREK gives 'em another listen.

1. "Jump," Van Halen Best opening synth line of all time. Too bad you won't be hearing it live anytime soon. **A–**

2. "99 Luftballons," Nena I have just learned that listening to this song on repeat is very detrimental to your mental health. It seems like a fun party song on the outside—*ballons*! cute girl singer! punky little beat!—but the hidden postapocalyptic messages in German are making me crazy. *Schnell!* **B**

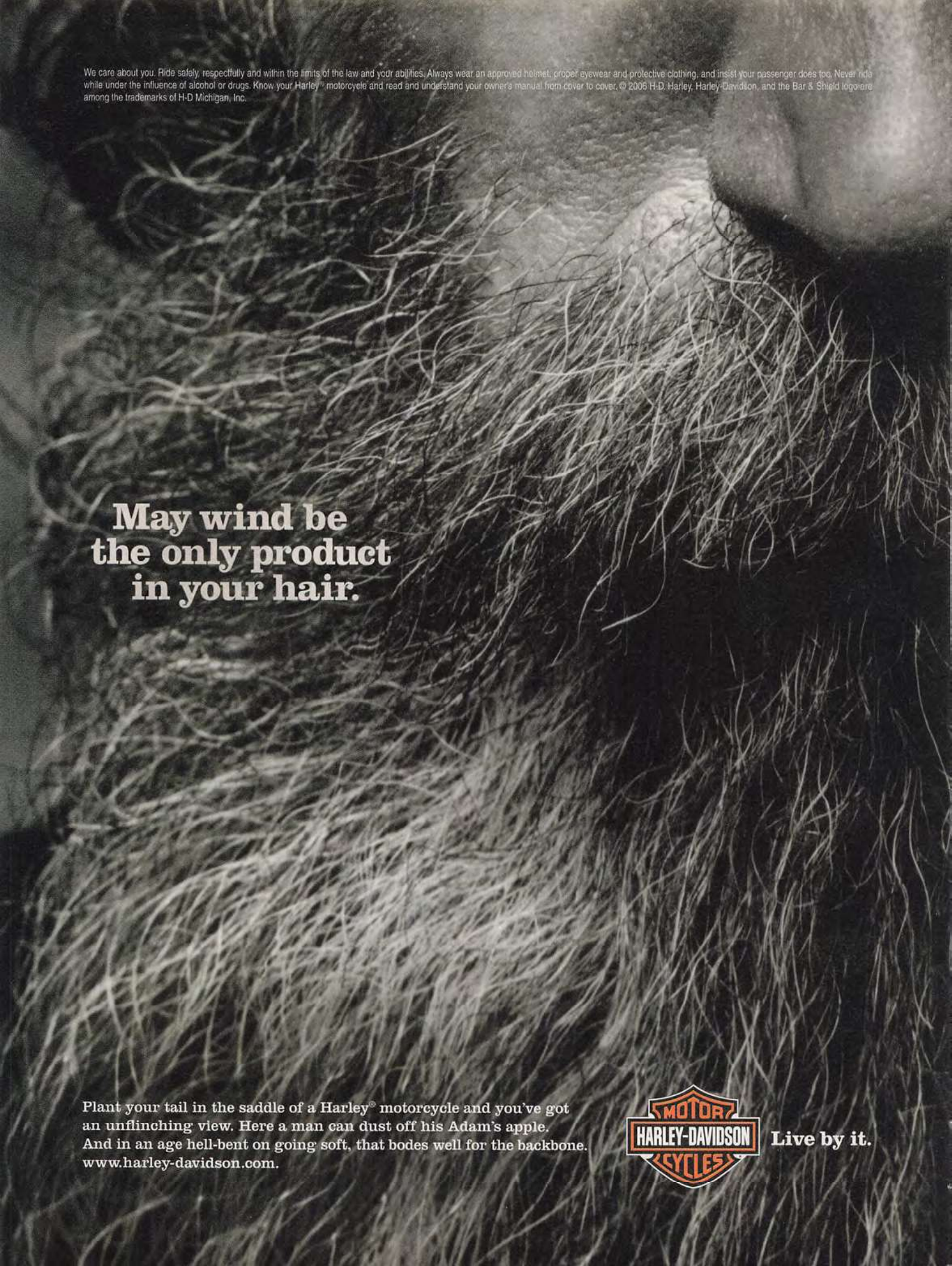
3. "Girls Just Want to Have Fun," Cyndi Lauper Aw, man, this song is making me miss MTV. (What? MTV is still around?) Here we've got Cyndi doing what she does best: making me feel empowered, and cute and frilly. **A**

4. "Thriller," Michael Jackson This song should've failed for so many reasons (wolf howls, geezer voice-overs, Michael Jackson promising to protect us), but instead it became a ginormous hit, off an album whose worldwide sales record may never be touched. That's right: Jacko is the Nolan Ryan of music. **A+**

5. "Nobody Told Me," John Lennon This posthumous hit's verses are hippie-dippy claptrap and John's voice is thin and noncommittal. But then the chorus comes, with its rattling guitar and frustrated message—no one *did* tell him there'd be days like these—and things pick up. Still, it's an awfully silly song to go down as his last top 10 solo ditty. **B–**

See expanded list at ew.com/flashback *Billboard*'s Top 5 for the week ending March 3, 1984

DAVID LEE ROTH: RICHARD AARON/RETNA; NENA: SUSANNA ROCOUR/GOOD TIMES/VANIT/RETNA UK; LAUPER: ANN CLIFFORD/DMI/TIME LIFE PICTURES/GETTY IMAGES; JACKSON: MICHAEL OCHS ARCHIVES.COM; LENNON: SUSAN WOOD/GETTY IMAGES; MIMS: PHIL KNOTT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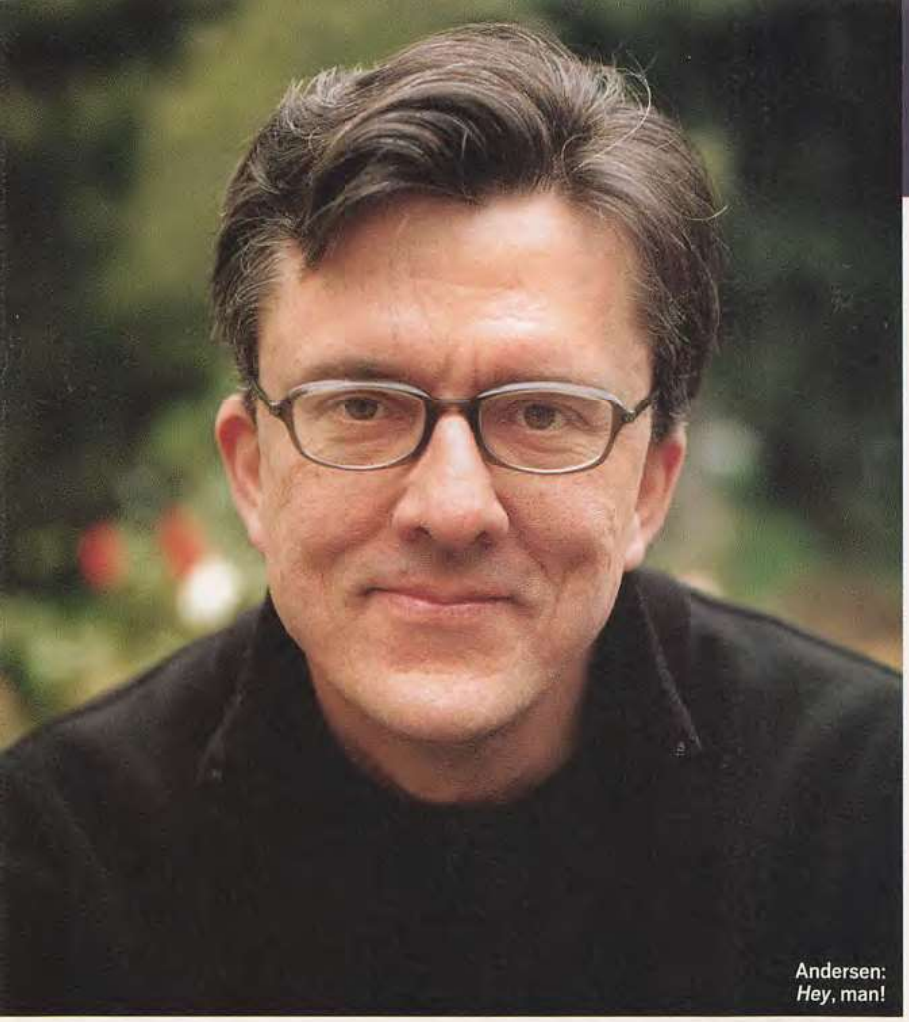
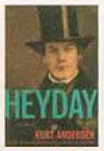


Andersen: *Hey*, man!

Period of Interest

Au courant novelist Kurt Andersen mixes things up with a 19th-century romp.

BY BENJAMIN SVETKEY



Heyday
Kurt Andersen
Novel

This is not the sort of book you'd expect from the guy who cofounded *Spy* magazine. Or from the hipster who hosts NPR's *Studio 360*. And certainly not from the writer so ahead of his time he actually set his first novel, 1999's *Turn of the Century*, one year in the future.

But here it is, Kurt Andersen's *Heyday*, an old-fashioned, 600-plus-page historical tome parked smack in the middle of the 19th century. To be precise, 1848, the year gold was discovered in California, Darwin hit upon his theory of evolution, and pro-democracy riots flared across Europe. It's also the year—in Andersen's imagination—that young British aristocrat Benjamin Knowles crossed the Atlantic to find adventure and riches (not to mention love) in the bubbling-over, barely stirred melting pot of pre–Civil War America.

It's too easy to poke fun—imagine, Andersen fancying himself Charles Dickens or Mark Twain, giving characters names like Priscilla Christmas and Polly Lucking!—except that *Heyday* is too hard to put down. If its ripping plot twists don't hook you (how Knowles is followed by a furious Frenchman who blames him for the accidental death of his brother, or how the young actress he falls for during his visit to a New York restaurant hides a scandalous secret from him), then you're bound to be snared by the scads of riveting historical details Andersen artfully dollops onto every page.

Some writers of period fiction make big, messy piles of their facts; Andersen stitches his so seamlessly into his prose you almost don't realize you're learning stuff (like when the slang term "OK" first popped up in the vernacular). The results are so subtly effective, you feel a little like you've found a long-lost literary treasure that was actually written more than 150 years ago. Here's how the author cheekily describes his hero's wonderment aboard a newfangled steam engine: "He was exhilarated, as always, by travel—by leaving London, yes, but even more by having traveled *fast*, sitting inside a *machine* moving at *fifty miles an hour*, striking straight over the landscape like a bullet or a god." Even the cameos are handled with admirable delicacy (you never actually meet young Abraham Lincoln, but his old law partner, Billy Herndon, appears during a pit stop in Illinois).

EW PICK

In the interest of full disclosure, this reviewer worked, years ago, at *Spy*. The temptation to criticize a former boss' job performance is tough to resist, so why try? Andersen's last novel was witty, sharp, and full of promise, but suffered from the flaw of all truly biting satire: It became impossible to read once the culture it mocked had moved on. Happily, *Heyday* won't have that problem. It'll be just as enjoyable in 150 years as it is today. **A**

Backstory

+ In a cameo in *Heyday*, Andersen portrays Charles Darwin with a rather stinky affliction. And it turns out that the naturalist once wrote that for 25 years he experienced "extreme spasmodic daily & nightly flatulence." Perhaps it gave him an evolutionary edge.

ANDERSEN: SCOTT CLINTON; DARWIN: RICHARD MILNER/HANDOUT/EPA/CORBIS

'Nam and Pop

In his memoir, Tom Bissell travels to Vietnam with his ex-Marine dad.

BY JENNIFER REESE

The Father of All Things
Tom Bissell
Memoir

Buried inside Tom Bissell's impassioned and bloated (or, as he might say, "abdomenous") memoir, *The Father of All Things*, is a poignant magazine-length story about an idealistic writer and his ex-Marine father traveling through Vietnam. It illuminates (or, as he might say, "illumes") the horrors of war, "the scorching trip through the vortex by which an entire generation was third-degree burned," and the scars it left on the country, as well as on the older man. As they wander from Hue to Danang, father and son perceive a chasm between their worldviews that would be unbridgeable but for their abiding affection.

Bissell actually began with a magazine assignment: to record a trip to Vietnam with his veteran dad. But once Bissell got that red-hot "vortex" in his sights, he burst beyond his original *Harper's* word count and produced an intermittently engrossing, ardent, and speculative book with opinions on everything from the Soviet Union's role in the conflict to the roots of the My Lai massacre. When his dad doesn't pony up a tale of getting woefully drunk at the fall of Saigon, Bissell goes ahead and imagines a 25-page scene.

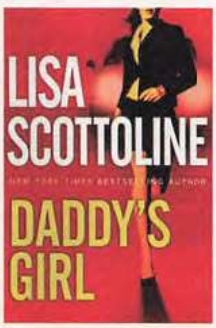
Meanwhile, Bissell Sr.'s actual remarks ("So this is where I lived all those horrible months") get lost in a blizzard of his son's prose. A terrific writer with an eccentric vocabulary and dark wit, Bissell Jr. lacks only a feel for the proper dimensions of the short, personal story he had to tell. **B**

For Bissell, filial love is a battlefield

"As they wander from Hue to Danang, father and son perceive a chasm between their worldviews...."

What's New in...Mysteries

WATCHING THE DETECTIVES



DADDY'S GIRL
Lisa Scottoline Lit-loving law prof Natalie Greco (she teaches Shakespeare to future litigators) goes from crime victim to victim of love—not to mention murder suspect, fugitive, and PI—quicker than you can say, "You have the right to remain silent." **Grisliest Death** A corrections officer gets a knife in the chest during a prison riot. Not even Nat's Hermès scarf can stanch the bleeding. **Lowdown** Chick lit for the Sue Grafton set. **B** *—Melissa Rose Bernardo*

CHRISTINE FALLS
Benjamin Black After a suspicious body rolls across his desk, jolly Irish coroner Quirke gets entangled in a conspiracy involving stolen babies and malevolent nuns in the '50s. **Grisliest Death** A woman is tied to a chair and left for dead. **Lowdown** Crime fiction rarely lives up to the term "literary," but *Falls* (by Man Booker Prize winner John Banville under a pseudonym) is the happy exception. *Falls* starts slow, but builds to a melancholy, satisfying conclusion. **A–** *—Daniel Fierman*

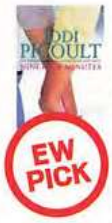
PRIEST
Ken Bruen Galway-based PI Jack Taylor, a recovering alcoholic fresh off a stint in a mental hospital, investigates a shocking murder with the help of a young wannabe detective. **Grisliest Death** A clergyman's severed head is found in the confessional. **Lowdown** Taylor's winning, even lovable blend of bleak philosophy and noirish humor ("I could smell his breath, the whiskey, the stout and... cheese?") is more gripping than the novel's central mystery. **B+** *—Hannah Tucker*

THE SPELLMAN FILES
Lisa Lutz Isabel Spellman tries to break free from her eccentric family of private investigators. But she's just too darn good at spying on people! **Grisliest Death** Hard-livin' Uncle Ray in a hotel bathtub, dead from alcohol-induced asphyxiation. **Lowdown** A fun and irreverent debut, thanks to Isabel's crackling narration. But structure isn't yet Lutz's strong suit. Various story lines take too long to get cooking and then come to a screeching halt. **B** *—Missy Schwartz*

Nineteen Minutes

Jodi Picoult

Novel



Picoult is a rare writer who delivers, book after book, a winning combination of the literary and the commercial. Like many of her novels, *Minutes* addresses a hot topic: school shootings. Nothing much happens in Sterling, N.H., until the day Peter Houghton brings a gun to his high school and systematically blows people away—10 in all. Classmate Josie Cormier witnessed the rampage, but can't remember what she saw; her mom, Alex, is in a tricky spot, since she's the superior court judge who will preside over Peter's trial. No reader can possibly foresee the book's stunning denouement. This is vintage Picoult, expertly crafted, thought-provoking, and compelling. **A** —*Tina Jordan*

Mississippi Sissy

Kevin Sessums

Memoir

Growing up in 1960s Mississippi, celebrity journalist Sessums knew he was different: He adored Arlene Francis and playing dress-up. Then, when he was 7, his father, a basketball coach and local sports legend, died in a car accident; a year later, his beloved mama succumbed to esophageal cancer. The book sags in its middle passages—a one-day adventure picking cotton is stretched to accommodate lessons in race and class from former family domestic Matty May (in black dialect, no less). But Sessums builds momentum in the end, and affectingly recounts the tragic end of his mentor, an avuncular theater columnist who nudged him to leave the South for good. **B+** —*Thom Geier*

The First Man-Made Man

Pagan Kennedy

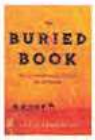
Nonfiction

Long before tennis star Renée Richards broke ground for transsexuals in the late 1970s, Laura Dillon became a man in the '40s. Born to British aristocracy, Dillon dressed like a man, took hormones, and underwent 13 operations courtesy of a plastic surgeon who had treated soldiers wounded in World War I. Michael Dillon then became a doctor, wrote a treatise on transsexuals, fell for a male-to-female transsexual, was exposed by the British tabloids, and sought inner peace in India. Dillon's tale makes for a wild read. It's also an absorbing look at a century of medical breakthroughs that allow people to change noses—or genitalia—to match their identities. **A–** —*Katia Hetter*

The Buried Book

David Damrosch

History



These days, the phrase "near Mosul, Iraq" conjures many images—but few from *The Epic of Gilgamesh*, the 3,000-year-old Babylonian tale that probably influenced everything from the Bible to Homer's *Odyssey*. Yet it was near Mosul that *Gilgamesh* was discovered, in the ruins of the library at Nineveh, more than a century and a half ago—although it took years before a British linguist could decipher the clay tablets' intricate cuneiform writing. In crisp, undusty prose, literature prof Damrosch excavates the entire adventure story from beginning to—well, not the end, perhaps to the middle. For as he shows, *Gilgamesh* has influenced everyone from Saddam Hussein to Philip Roth. **A–** —*TJ*

Mr. Untouchable

Leroy "Nicky" Barnes and Tom Folsom

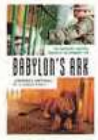
Memoir

The notorious heroin kingpin's tale packs all the wallop of a Jay-Z album: juicy details of the drug trade wrapped up in breezy wit. And since his rise to power occurs mostly in pre-crack-era New York City, Barnes pushes the perception that building a "continuing criminal enterprise" is not only lucrative but somewhat romantic. However, that mystique dissipates after a life sentence puts him behind bars for more than 20 years; he spends a lot of time seeking revenge on former cohorts. His final redemption—parole in 1998 for helping authorities make nearly 50 indictments—is less satisfying than the book's main gist: Crime really doesn't pay. **B** —*Neil Drumming*

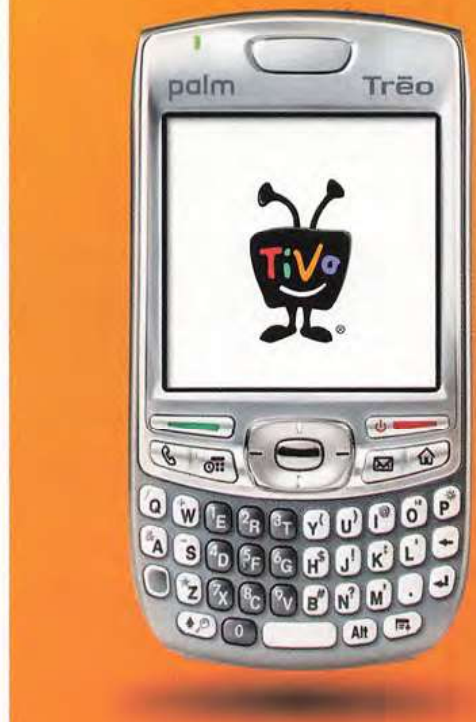
Babylon's Ark

Lawrence Anthony with Graham Spence

Nonfiction



In 2003, shortly after the U.S. invaded Iraq, South African conservationist Anthony entered Baghdad on a very different mission: to rescue the starving and dehydrated lions, bears, and tigers stranded in the city's bombed-out zoo, which was beset by armed looters. Enlisting help from the U.S. military and sympathetic Iraqis, Anthony took on the daunting task of saving from the crossfire not just the zoo's animals but Saddam Hussein's Arabian horses and son Uday's pet lions. As one Pentagon photographer says in Anthony's gripping account—the rare Iraq war book that could conceivably be called uplifting—"Everything's a f---ing zoo here, man." **B+** —*Josh Rottenberg*



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When the Light Goes

Larry McMurtry

Novel

Times are tough for the iconic males of late-20th-century American literature. Rabbit is dead; Zuckerman and Frank Bascombe have prostate cancer; and now, after too many chicken-fried steaks, Larry McMurtry's Duane Moore—introduced 41 years ago in *The Last Picture Show*—needs a triple bypass. This aimless bummer of a novel finds the depressive Texan impotent, but crushing on both his lesbian psychiatrist and a 26-year-old geologist with perky nipples. The book is slapdash in execution, larded with halfhearted sex scenes, and populated by stick figures, suggesting that the light from this once luminous series may have gone for good. **C** —*JR*

Acceptance

Susan Coll

Novel

Coll's darkly comic novel details the pressure surrounding the college application process in a Washington, D.C., suburb. Following parents, teens, and university staff, Coll puts an *Election*-like spin on this highly competitive milieu: The teens are all way more mature than their adult counterparts. The standout is Taylor Rockefeller, a mail-stealing, self-mutilating senior saddled with a snobby, racist mother (at one point, she whines, "There should be affirmative action for disadvantaged Rockefellers"). The characterizations can be a bit cartoonish and simplistic, but *Acceptance* still bristles with enough wit and ambition to earn honors. **B+** —*Tim Stack*

Too Far From Home

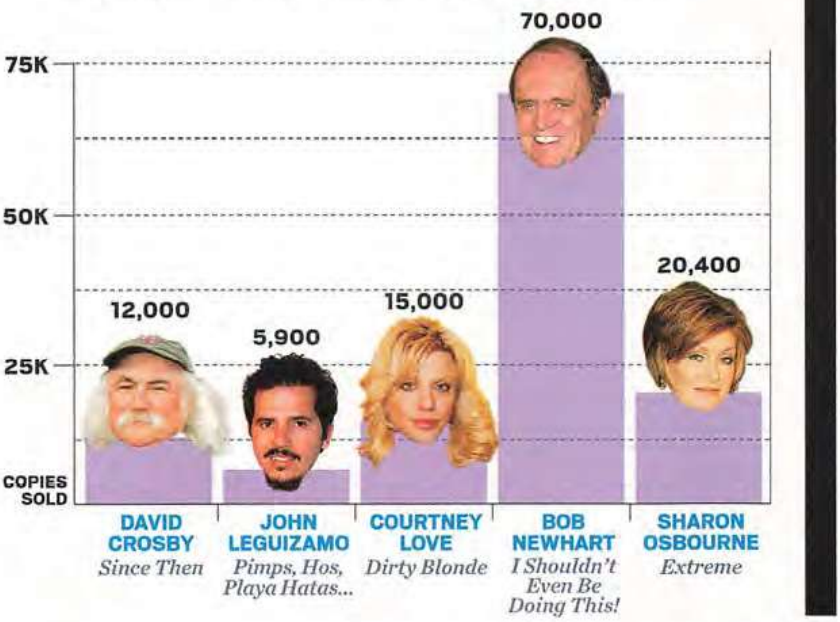
Chris Jones

Science

On Feb. 1, 2003, after a fortnight in orbit with the International Space Station, the space shuttle *Columbia* exploded in a fireball. While the world mourned the loss of seven brave astronauts, few understood the plight of the three lonely souls still stranded on the orbiting platform. Jones absorbingly recounts how both U.S. and Russian space agencies raced to rescue these men. He also examines life aboard a space station, from the challenges of zero-g defecation to the literally eye-popping effects of explosive decompression. Even the hardiest of armchair adventurers will be glad to have two feet on terra firma. **A–** —*Wook Kim*

What About Bob?

According to Nielsen BookScan, last fall's crop of celeb memoirs posted rather weak sales—except for Bob Newhart's

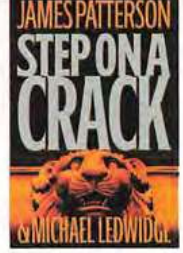


THE CHARTS

HARDCOVER BEST-SELLERS

1 STEP ON A CRACK

Patterson's new novel stars a New York City detective with some very bad luck—10 kids, a sick wife, and an even sicker killer on the loose.



FICTION TOP 10

		WEEKS ON LIST
1	**STEP ON A CRACK** James Patterson & Michael Ledwidge	2
2	**SISTERS** Danielle Steel *Steel's latest, about four sisters who reunite to share a NYC brownstone, bows higher than 'H.R.H.,' which debuted last fall at No. 8. Her next book, 'Bungalow 2,' is due this June.*	1
3	**THE DOUBLE BIND** Chris Bohjalian	1
4	**PLUM LOVIN'** Janet Evanovich	6
5	**FOR ONE MORE DAY** Mitch Albom	20
6	**THE ALEXANDRIA LINK** Steve Berry	3
7	**HIGH PROFILE** Robert B. Parker	2
8	**CROSS** James Patterson	13
9	**HANNIBAL RISING** Thomas Harris	10
10	**NATURAL BORN CHARMER** Susan Elizabeth Phillips	2

NONFICTION TOP 10

		WEEKS ON LIST
1	**THE SECRET** Rhonda Byrne	7
2	**THE AUDACITY OF HOPE** Barack Obama	17
3	**YOU: ON A DIET** Michael F. Roizen, M.D., and Mehmet C. Oz, M.D.	15
4	**A LONG WAY GONE** Ishmael Beah *Beah's account of his years as a child soldier in Sierra Leone is the second book sold by Starbucks (after Mitch Albom's novel, which sits at No. 5 on the fiction list). There are 226,000 copies in print. In an interview on EW.com, Beah said he's working on a novel about families in war—and considering law school: "I'm just like any other American kid who's confused about what they want to do."*	1
5	**THE BEST LIFE DIET** Bob Greene	8
6	**MARLEY & ME** John Grogan	66
7	**THE INNOCENT MAN** John Grisham	18
8	**I FEEL BAD ABOUT MY NECK** Nora Ephron	28
9	**THE PROPER CARE & FEEDING OF MARRIAGE** Laura Schlessinger	7
10	**ABOUT ALICE** Calvin Trillin	3

SOURCE: *PUBLISHERS WEEKLY*, WEEK OF FEB. 8–14, 2007

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THE GLUTTON

IN DEFENSE OF 'ISHTAR'

By Dalton Ross

For a weekly, expanded version of The Glutton, or to talk back to Dalton, go to ew.com/glutton

This past week, Hollywood honored the best and brightest cinematic offerings at the Oscars. But even though it took home Best Picture, *The Departed* is unlikely to make as lasting an imprint on the film community as another high-profile title, now celebrating its 20th anniversary: *Ishtar*. Starring A-listers Warren Beatty and Dustin Hoffman as failed songwriters caught up in international espionage, *Ishtar* is considered one of the greatest Hollywood flops of all time—a punchline of the highest (actually, lowest) order. It's *Gigli*, *Battlefield Earth*, *Waterworld*, and *Showgirls* all wrapped into one, or so we have all been led to believe. Why, just recently, Hoffman himself mocked its appearance in Warren Beatty's Golden Globe lifetime achievement montage, and TIME magazine even included the movie on its list of "The 100 Worst Ideas of the Century" (right alongside asbestos, spray-on hair, and the Treaty of Versailles). Certainly one of the reasons *Ishtar* is so widely ridiculed has to do with the huge cost ($40 million, with only a $14 million return) and even huger egos involved, but I'm here to tell you something that many may find funnier than anything in the actual film—it's not that bad.

Okay, *Ishtar* is certainly not a *great* movie, and perhaps not even a very good one. The first 20 minutes jump around more than an old House of Pain song, the action scenes are somewhat laughable, and the awful '80s score sounds like it was composed by a Middle Eastern Jan Hammer. However, there are also several amusing parts—some of them even intentional. I cackle watching Hoffman try in vain to teach Beatty the difference between "smuck" and "schmuck," guffaw at the bit about a blind camel, and pause the screen every time that woman flashes her left breast. (I never claimed to be a proud man.) Plus, Hoffman and Beatty are joyfully wretched as a pair of struggling singer-songwriters. The two are such bad crooners—and they don't appear to be faking their badness in the least—that one could even call *Ishtar* a cutting-edge precursor to awkwardly uncomfortable gems such as *The Office* and *Curb Your Enthusiasm*, especially when you consider lyrics like "She said, come look, there's a wardrobe of love in my eyes/Take your time, look around, and see if there's something your size."

In fact, I would take *Ishtar* any day of the week over the only other Beatty and Hoffman pairing: 1990's *Dick Tracy*, the soundtrack of which features a Madonna song where she actually rhymes "hanky-panky" with "spanky." And how can a film with two stars as big as this—and one that opened at No. 1 in theaters, I might add—*still* not be available on DVD? *Everything* comes out on DVD! Just to underscore that point, here is a list of some other titles that have been released on DVD before *Ishtar*: *Billy the Kid Versus Dracula*, *Leprechaun: Back 2 Tha Hood*, *Gymkata*, *The Perils of Gwendoline in the Land of the Yik Yak*, *It's Pat: The Movie*, *Bloodfist VII: Manhunt* (starring Don "The Dragon" Wilson), *Suburban Commando*, and, of course, *Cannibal Women in the Avocado Jungle of Death*. Which brings us to another question: Is the Avocado Jungle of Death more or less perilous than the Land of the Yik Yak?

"One could call *Ishtar* a precursor to awkwardly uncomfortable gems such as *The Office* and *Curb Your Enthusiasm*."

Regardless, it is ridiculous that *Ishtar* has yet to join these and other...you know, *good* films on DVD. After all, no one is likely to rethink their drink when it comes to *Ishtar* if they can't even see the damn thing. It's time to bring *Ishtar* back, people, if for no other reason than to hear classic lines like this: "And now from the team of Rogers & Clarke...Rogers!" What? It makes *me* chuckle. ■

THE FIVE

The Top Five Standout Guitar Faces of All Time

1. Eddie Van Halen
Usually Eddie is all smiles while playing, as if he's the happiest ax wielder in the world, but this one was simply too good to pass up.

2. Jimi Hendrix
Excuse him while he kisses the sky. This head-back, eyes-closed, mouth-open look is almost as iconic as the man's music. Almost.

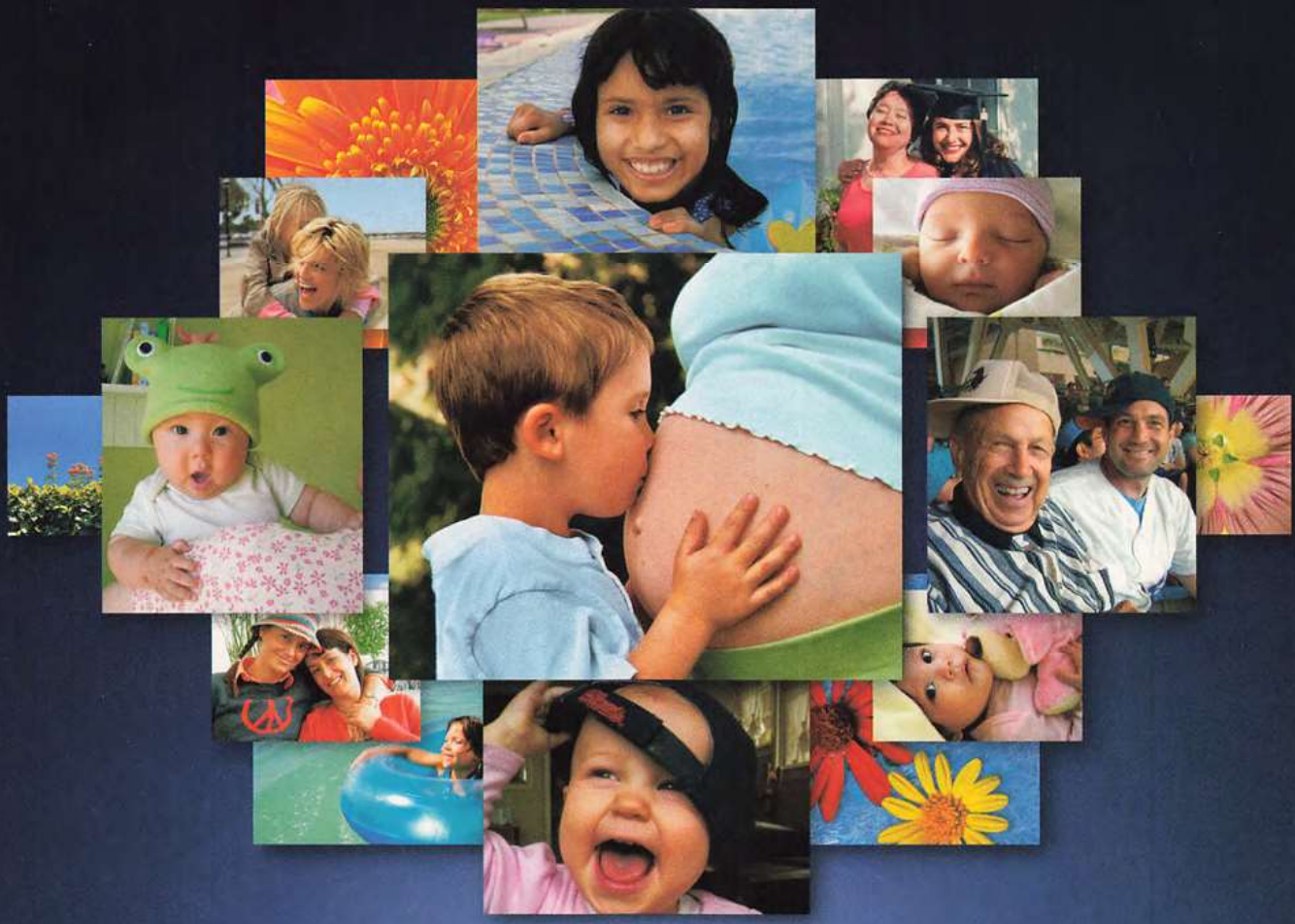
3. John Mayer
Honestly, I don't even have a clue as to what is going on here. Take a good, long look, Jessica. Is this what you signed up for?

4. B.B. King
I'm sorry—does someone need to go to the bathroom? Obviously, all that pain and concentration must be going into *something*.

5. Slash
It's the anti–guitar face. Who knows what's lurking under that thick, curly mane and top hat? The guy's just looking for a little privacy, that's all.

VAN HALEN: RON GALELLA/WIREIMAGE.COM; HENDRIX: JORGEN ANGEL/PRETNA LTD.; MAYER: JOHN PARRA/WIREIMAGE.COM; KING: DAVID FENTON/GETTY IMAGES; SLASH: GEORGE CHIN/WIREIMAGE.COM

ILLUSTRATION BY QUICKHONEY



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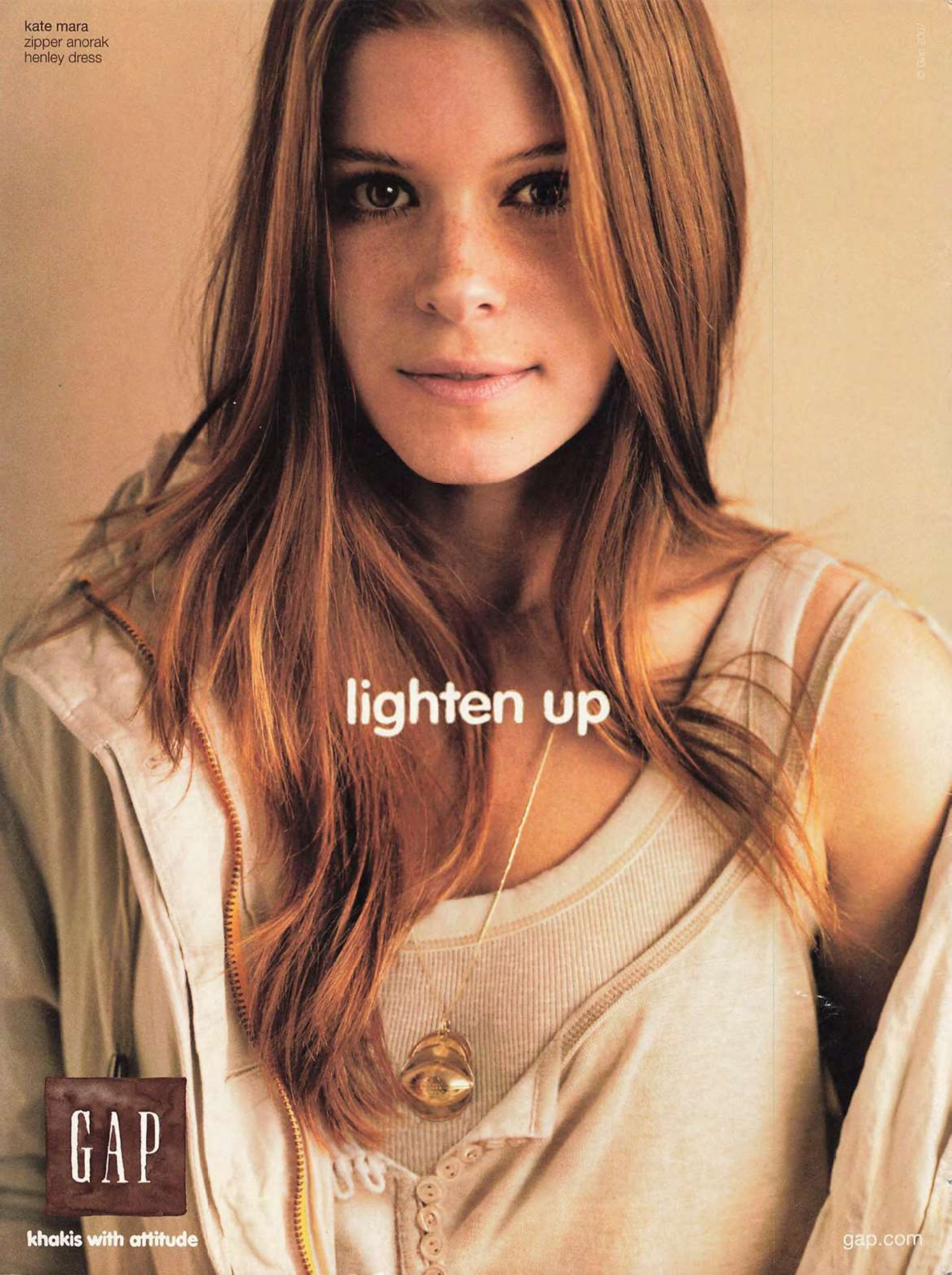
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